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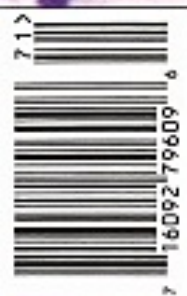
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Cover composition by Michel Vrana
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Entering the Third Decade

I would like to dedicate this issue to Jeremy Sinden. That may seem odd, seeing as I only spoke with Mr. Sinden once, for about 40 minutes, while researching his role as Gold 2 for the "Rebel Pilot Reunion." But when I discovered that Mr. Sinden had passed away from cancer just a couple months after our talk I was reminded, once again, that there are real people, with real lives, behind this rich fantasy world we are immersed in.

Mr. Sinden was charming, intelligent, and quite talented, as you can see from his list of career achievements. My interview with him just further confirmed my belief that such an earth-shattering experience as *Star Wars* could only come from the combined efforts of hundreds of creative people, each providing a small but essential contribution to the end result. Sinden was one of those people, and I applaud his small contribution to the *Star Wars* universe as well as his willingness, along with all of the other Rebel pilots, to speak candidly about their experiences so that we may all share in their fascinating stories. I'm sorry that Jeremy did not live to see this issue go to press, but I am grateful that I got the chance to speak to him. The opportunity to meet people like him is what makes my job, as a custodian of printed *Star Wars* fandom, such a pleasure.

On another note:

Notice anything different? The *Star Wars Insider* has undergone a face-lift. As the editor of the magazine this would normally be a chance for me to wax euphoric about the "new" *Star Wars Insider*, the "improved" *Star Wars Insider*, or the "more fresh than ever before" *Star Wars Insider*. The fact is that despite our new logo (which is easier to read) and our new design (which, I feel, communicates better) we are essentially the same magazine we've always been.

We are still dedicated to bringing you all the news that's fit to print on *Star Wars* and Lucasfilm, only now we have a better vehicle for doing it.

Here at The Fan Club Inc., we have been running the *Star Wars*/Lucasfilm Fan Club since 1986. In 1997 we are beginning our second decade of publishing the Official Fan Club magazine, and we felt it was high time to make some changes. Our new design was created with two goals in mind: 1) making it easier for readers to extract information, and 2) giving the publication a more exciting graphic punch. Let us know what you think about it.

This issue is also P-H-A-T, as in extra pages for some great, big articles on the 20th Anniversary of *Star Wars* and the Special Edition. Among the many articles I am thrilled about this issue is "Rebel Pilot Reunion," which is finally seeing print after months of work. I am also thrilled with the above-and-beyond-the-call-of-duty efforts of Michel Vrana, our new designer, and Scott Chernoff, senior staff writer. Without them, and the many other fine contributors to this issue, the *Star Wars Insider* would be fish-wrap, and not the fat load of *Star Wars* you now see before you.

I hope you, the readers, whether you are brand new to the *Insider*, or a loyalist who has been around since *Bantha Tracks*, are also thrilled with this issue. I consider this issue our special "Official Reading Material For Waiting In Line For The Special Edition Issue." I'll see you there.

Here's to beginning a third decade of *Star Wars* fandom!

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rebel rumblings

LETTERS FROM OUR READERS

Please send your comments to:

Rebel Rumblings

P.O. Box 111000, Aurora, CO 80042.

Letters may be edited for clarity and space considerations.

The Star Wars Insider is not responsible for any unsolicited material received.

Age discrimination

Dear Rebel Rumblings,

I am writing you because I need to express a growing disturbance in the Force. I am sixteen years old and I was unfortunately not present when the magic of the Star Wars universe was first experienced on our own little planet; but since the first time I saw the trilogy I have been passionately in love.

Recently I tried to join a local club for Star Wars fans of our city. I was denied membership as they believed I was too young to appreciate the wonder of Star Wars and too inexperienced "to understand the world of toy dealers and collectors." Excuse me? Did I miss something?

Here I was thinking that the most important thing in my life was something that everyone could love and enjoy, young and old. Was I mistaken? Does the fact that I was born a decade too late mean that I don't have the right to stare in wonder at my TV as it shows me George Lucas' fantastic universe?

Perhaps if such a thing was an isolated event I would not feel so bad, but this discriminatory behavior has happened to me while trying to purchase pieces of Star Wars memorabilia for my collection. The most recent event happened about a month ago in California. I was trying to buy the Darth Vader Burger King glass from the first series. When I asked the dealer how much it was, he gave me a once over and told me it was \$35.00. Believing the price to be unreasonable, I tried to get the dealer to lower the price. He told me that it was from a very famous movie, was very valuable, and that I should go look at collectible dolls, as they were more my age group.

Don't get me wrong: I know these are isolated events and that most Star Warriors would never have treated me like that. It's just that in

my age group drugs and guns tend to be more popular than Star Wars, and finding peers who share my passion is just about as difficult as fighting an enraged Wookiee. Luckily I'm too stubborn to be discouraged that easily. I just wanted to remind you not to outcast the younger generation, for while you are going to be lucky enough to bear witness to two of the Star Wars trilogies (and the Special Editions) many of us are thankful to witness one. May the Force be with you.

Tamsen Lynne Francis
Las Vegas, NV

People who treat you with disrespect just because you are young are lame. Star Wars fandom is for all ages and don't let anyone convince you otherwise. No age group can corner the market on Star Wars, and the Insider is committed to helping everyone enjoy these great films.

Second generation fan

Dear Rebel Rumblings,

I turned five years old the summer Star Wars came out. Needless to say, the Star Wars trilogy had a profound effect on my life, spanning the "golden years" of my childhood: age 5 to 11. It is hard to put into words what I feel I've gained from these films: a strong sense of mythic storytelling, an enriched imagination, and, like Luke, the ability and freedom to yearn for the strange, vast, and wonderful adventures that life has to offer. After Jedi, I sincerely hoped Lucas would continue the saga.

Here it is 1996. My wife and I have just had our first baby. And my dreams have come true. For the past few years, I had nearly given up on the prospect of new Star Wars movies and simply hoped that my children would someday, somehow, be able to see the Star Wars trilogy

the way it was meant to be seen: in a huge sold-out theatre with killer sound and a screen the size of Detroit. While I love the laserdisc versions of the *Star Wars* trilogy, nothing compares to the magic of "going to the movies." The magic of the cinema experience combined with the magic of the *Star Wars* movies is a priceless treat.

While my daughter will only be ten months old when the *Star Wars Special Edition* hits the theatres, she will be in the theatre, sitting in her father's lap with a bucket of popcorn, probably wondering what all of the noise is about. She more than likely won't remember it, but at least she'll be able to say "I saw *Star Wars* on the big screen." My future children might not be afforded that luxury. But then again, they get their own, brand new trilogy.

Thank you, Mr. Lucas, for sharing your dreams with me and my children.

Wayne Eury

Gainesville, FL

Wayne, you've just pin-pointed what the Special Edition Trilogy is all about. See you in line.

That's no satellite...

Dear Rebel Rumblings,

I'm 11 years old and the biggest *Star Wars* collector for my age. Anyways I made up a song called "The Death Star." Hope you like it!

The Death Star

The Death Star... it's really big and round.
The Death Star... blows up all your ground.
The Death Star... blew up Alderaan.
The Death Star... the little Rebels ran.
This station is now the ultimate weapon in the universe... I sudgest (sic) we use it.
Use what!
The Death Star... controlled by Lord Darth Vader.
The Death Star... the real space invader.
The Death Star... with wimpy Imperial gunners.
The Death Star... big hyperdrive runners.



We shall double our efforts. I hope so commander for your sake. The Emperor is not as forgiving as I am.

The Death Star... killed many Bothan spys. [sic]

The Death Star... has many sensor eyes.
The Death Star... flew over a Rebel base.
The Death Star... gottt bblown upp inn oocuterr sspace!

James Y. Tong III

Green Valley, AZ

Brava James! *The Star Wars Insider* loves to hear about any and all *Star Wars* related music.

Ewoks, Vietnam, the controversy continues

Dear Rebel Rumblings,

Thanks for showing us the first new picture of Jabba the Hutt in about twenty years! The gatefold cover almost made my eyes fall out! [SW #30] Both sides having a *Special Edition* scene is incredible. I remember saying out loud, "George is showing a swoop in *A New Hope*? All right!"

I looked for extra copies at local stores, but only one carries the *Insider*. This worries me, because I live in a small town and I wonder if the *Special Editions* will even be coming to the local theater. Whatever happens, I speak for all fans everywhere when I say, please put the *Special Editions* on video soon after the theaters!

I love the changes you have made in the *Insider*, but I do want to mention something that I didn't like. You printed a letter by Kenneth Michie that wasn't appropriate. [SW #28] I know he has the right to voice his opinion, but he said a lot of rude comments. Alan Yin already wrote a letter about Kenneth's letter dehumanizing the Vietnamese [SW #30], but he didn't mention how he made the American soldiers look.

The young American soldiers were ordered to do a job, to fight a war that shouldn't have been. I don't think any of them wanted to kill innocent people. It was simply, yet devastatingly, called war!

One true story from Vietnam is when a soldier started to run from enemy fire, and he slipped on something and fell! When he looked, he realized that he slipped on a part of his dead fellow soldier! A man who had talked to him a few minutes before. That is the reality of war and I don't think that's George Lucas' vision. Now, I don't want to talk bad about any person and make them feel bad. Let's just enjoy being fans of *Star Wars*. Fans together, being friends with each other through this journey in a galaxy far, far away...

William R. Woolard

Bridgeton, NC

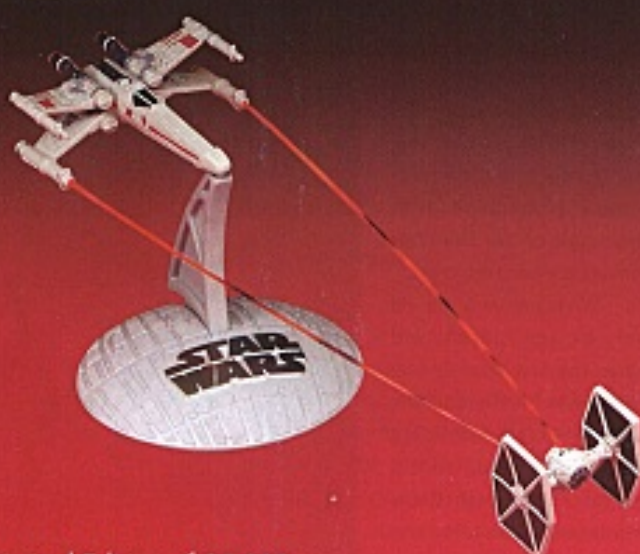
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Above: Clement Lim and friends dress up for a Star Wars party in Singapore.



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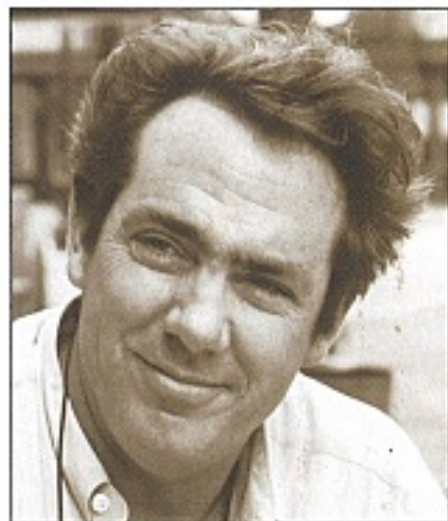
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prequel update

WITH RICK MCCALLUM / BY DAN MADSEN

Frank Darabont and Boba Fett...

In our continuing series of updates with Producer Rick McCallum, we go behind the scenes to bring you the latest news on the Star Wars prequels!

Rick, the *Star Wars* Trilogy Special Editions are about to open. What is your favorite new addition to these three films?

I think my two favorite things are still from *A New Hope*. The Jabba sequence still amazes me. The other thing I love is the opening up of Mos Eisley and the trip through Mos Eisley. That was so much fun to do and so worthwhile. Those are the two things I'm most excited about.

Why did George decide to put Boba Fett in the *New Hope* Special Edition?

Basically because we had the opportunity. In addition, when we were doing the new musical number for the *Jedi* Special Edition, at the end of the day, George said, "It would be great to have Boba Fett here." Our archivist, Don Bies, said, "No problem! I can go back to the Ranch and get the costume." He did, and he came back and played Boba Fett. It was a last minute addition.

What has been the biggest production challenge on these three Special Editions?

The restoration has been the major challenge. It has been the most difficult and collaborative part of the whole process. It has involved YCM Labs, Pac Title, 20th Century Fox, and our whole editorial department at the Ranch, all in collabora-

tion with ILM. There is a group of about 30 people who have worked for three years, not only cleaning the negative with a sponge frame by frame, but meticulously getting all the elements of the film back into the condition it was when George originally made it. These are really the unsung heroes. They include Tom Christopher at the Ranch, Pete Comandini at YCM Labs, Phil Feiner at Pac Title, Ted Gagliano at Fox, Leon Briggs, who's headed up the restoration; and of course the extraordinary work of Tom Kennedy, Dave Carson, Paul Huston and Alex Seiden at ILM. The restoration is so important because that's what this whole process was about in the first place: restoring the film to its original quality and preserving it forever, or at least until George wants to change it again!

Is it true that you are going to have sole use of Leavesden Studios in London for the next several years while you shoot the prequels?

We have sole use of it for all of 1997 and part of 1998. While we're preparing the second and third prequels, which will shoot simultaneously back-to-back, they will probably lease the studio out to other people and then we will move back in at the end of '99. We will begin shooting on the first prequel the end of September.

Is there a tentative working title yet?

We're really just calling it Episode One: The Beginning.

What, if anything, that appears in the Special Editions will appear in the prequels?

You'll see the first glimpse of Coruscant at the end of the *Return of the Jedi* Special Edition. That's really the only thing that is an early glimpse of what's coming up in the prequels. Some of the creatures you see in the *New Hope* Special Edition on Tatooine may be used in the prequels when we go there as well, like the rontos.

Any closer to casting the roles for the first prequel?

We're very close to casting a couple of the lead roles. We're making short lists now and beginning to make decisions on the other characters, too.

Is it true that the first movie of the new prequels is shaping up to be an almost animated movie due to the large amount of digital effects?

George always jokingly refers to it as an animated movie. It will have a lot of live action, but also an enormous number of visual effects — probably up to 1,500 shots.

Are there any constraints or limitations as to what can be told through the use of digital effects?

There are enormous limitations. Digital technology is an extraordinarily powerful tool, but it is just one part of the complex process of making a film. Digital effects are still very expensive and still in their infancy. They still need very complicated software and code that has to be specifi-



cally written to be able to achieve each result. That's what makes ILM so special. They are able to develop the technology and write the code to achieve everything we ask of them in-house. We have presented them with what I had thought of as insurmountable problems, and yet they continue to amaze me by solving all of them. Tom Kennedy has done an fantastic job in supervising not just *New Hope*, but *Empire* and *Jedi*, too.

I think the greatest strides in the prequels will be made in the area of character animation. Cre-

set up the tone, style and look and the way it's going to be done for the other directors who are going to come in and do it for him on the other two films. I'm thrilled that he's finally agreed to direct.

Frank Darabont's name continues to be rumored about as a writer. Is he involved in these prequels?

No. We very much enjoyed working with Frank on the *Young Indy* series, but right now he is unavailable, setting up his next film to direct. We

What can we say to *Indiana Jones* fans about new adventures?

We can tell them that we are working very closely with Paramount now. We have combined all of the 44 episodes we've shot for *The Young Indiana Jones Chronicles* into 22 feature-length videos. We hope they are going to be released throughout the next year. We're very, very happy about that. We've done some really good work on these and Paramount is really trying to help us get them out. With regards to the new *Indy* movie, the script continues to look really good, it's just tough getting George, Steven and Harrison together. We probably won't see a new *Indy* movie until after the first *Star Wars* prequel.

Rick, thanks for taking the time to update our readers.

You're very welcome! ☺

You'll see the first glimpse of Coruscant at the end of the *Return of the Jedi* Special Edition. That's really the only thing that is an early glimpse of what's coming up in the prequels.

ating realistic characters that will be completely developed by a team of people. I will let you know more about developments in this in future editions.

What do you think went into George's decision to direct the first prequel?

I think he thought, "If I'm going to do these movies, why not do it right?" He needs to be able to

wish him all the best. He's a great writer, a wonderful director, and a very good friend.

Is anybody being brought on board to help write these films?

George is going to write all three scripts. We will get a couple of writers to come in and polish what he has written when he has finished the first drafts of the second and third films.

Above: Everybody's favorite bounty hunter, here acting as a bodyguard for crime lord Jabba the Hutt, makes a special, if brief, "guest appearance" in the *Star Wars* Trilogy Special Edition. The scene, where Han Solo encounters Jabba at the Millennium Falcon's docking bay, was filmed 20 years ago but not used because director George Lucas didn't have the time or funds to substitute a creature like Jabba for the actor stand-in that he used. In restoring the scene, Lucas decided it would be fun to have a live-action Boba Fett make an appearance too, in addition to the digitally created Jabba.

star news

FROM THE WORLD OF LUCASFILM



pany Smuin Ballets/SF, whose work has been seen previously in the 1996 film *A Walk in the Clouds*, helped to choreograph the performers added to the musical number in Jabba's honor at the beginning of the *Return of the Jedi* Special Edition. *Jedi* will be released nationwide March 7th. The Smuin company will be performing at Cal State L.A.'s Luckman Theatre on March 1st and 2nd.

Monument Erected to American Graffiti

A monument to George Lucas will be erected on the Modesto, California street that was the inspiration for the cruising strip in his film *American Graffiti*. The monument was instigated by the reunion committee of Lucas' alma mater, Downey High School of Modesto, who credit Lucas' *American Graffiti* for the cohesiveness their class has had over the years. The site will be named George Lucas Plaza and will feature sculptures of a teenage boy and girl, and part of a '57 Chevy. Although the story of *American Graffiti* took place in Modesto and subsequently made the town famous, the film itself was actually shot in Petaluma, California.

Above: The Max Rebo Band has grown in both size and diversity in the *Return of the Jedi* Special Edition. George Lucas thought that the original musical interlude didn't come off quite the way he envisioned, so he has added new live-action and digital footage to the existing film. Here dancers Rysdal, the Rodian Grenato, and the Twi'lek Lyn Me perform for Jabba the Hutt.

Sultan Likes Stormtroopers

The Sultan of Brunei has purchased two life-sized stormtroopers, created by Don Post studios. The two stormtrooper statues were on display at the Takashimaya store in Singapore as a part of a special *Star Wars* promotion in November. A representative of the Royal Family of Brunei offered to buy the stormtroopers on the spot as the store was setting up its *Star Wars* display. The transaction was made, but the sultan agreed to let Takashimaya keep displaying the statues until their *Star Wars* promotion was finished on December 8th.

Lucas' Empire Will Expand Soon

The *San Francisco Examiner* reported that after 10 years George Lucas has finally gained

permission to expand his Northern California film facilities. Marin County Supervisors voted unanimously to approve his proposal for construction of a \$87 million, 640,000-square-foot digital film and interactive multimedia facilities next to Skywalker Ranch. "I'm glad we finally managed to reach this level," Lucas was quoted as saying, after the recent 5-0 vote in his favor. The expansion will reportedly leave 90% of the expansion land as open space, in a manner similar to Skywalker Ranch.

New Dancers to Appear in Return of the Jedi

The *Return of the Jedi* scene in Jabba's Palace is getting some new dancers, singers, and musicians, but not all of these will be computer generated. The San Francisco-based dance com-

George Lucas Doll Unveiled

Collectors be warned, the 12" Kenner George Lucas doll is a limited edition of one, so don't get your hopes up. Kenner presented the famous filmmaker with the doll, a customized version of their popular Obi-Wan Kenobi 12" with a unique George Lucas sculpted head, at the November 1996 Star Wars Licensee Summit in Marin County. The gesture was made in appreciation for Kenner's long-standing toy license with Lucasfilm. The one-of-a-kind Lucasfilm Kenner 12" dolls did not end there. A customized Han Solo doll was presented to Lucasfilm President Gordon Radley, and a customized Luke Skywalker was presented to Lucasfilm Vice Presi-

dent of Licensing Howard Roffman, also. The dolls' collector value has yet to be determined, but all three recipients report they have no intention of selling in the foreseeable future.

Official Lucasfilm Web Site Now Up and Running

The official Lucasfilm web site www.starwars.com is now up and running. Fans can browse a number of different areas relating to the year-long celebration of the Star Wars 20th Anniversary and the release of the *Star Wars* Trilogy Special Edition. Links to a plethora of Star Wars licensee sites can also be found on the site.



Life-Size X-wing Auctioned Off

In December Neiman Marcus offered a life size X-wing fighter replica in a mail auction to benefit the STARBRIGHT charity. The X-wing, the only one ever available to the general public, was a part of the promotional effort by 20th Century Fox for last year's release of the *Star Wars* trilogy on home video [See *Insider* #27]. The bidding for the life-size model began at \$35,000. Any amount that exceeds the opening bidding price will be given to the STARBRIGHT Foundation, a non-profit organization dedicated to the development of projects and programs that address the profound medical challenges faced by seriously ill children.

FAO Schwarz Opens New Star Wars Boutique in N.Y.C.

On October 16th FAO Schwarz world famous Fifth Avenue store in New York city opened its new *Star Wars* boutique. Present at the opening was surprise special guest Anthony Daniels, esteemed columnist for the *Star Wars*



Insider. "At FAO Schwarz, we have worked very hard to capture on a retail level the tremendous scope of the atmosphere, imagination, and interactivity of the *Star Wars* experience," said David Niggli, Senior Vice President of New Business at FAO Schwarz, Fifth Avenue, NYC.

The famous toy store has worked to install a life-sized Darth Vader, floor to ceiling Imperial walkers with heads that move and guns that "fire," and an X-wing and a TIE fighter engaged in battle above shoppers' heads. FAO Schwarz will carry a full line of *Star Wars* products including *Star Wars* clothes and a few FAO Schwarz exclusive products. The six special FAO Schwarz *Star Wars* boutiques are set to open in

Star Wars Seen and Heard

"Darth Vader, Princess Leia & Luke Skywalker"

Puzzle answer on the 10/28/96 episode of *Wheel of Fortune*. The correct answer brought \$3,100.

"Just think of me as Princess Leia."

— Linda Ronstadt in concert at the Virginia Beach Amphitheater August 4th, 1996, as she donned a bulky set of headphones because her listening earpiece was broken. (Submitted by Easton Moore)

"Into the garbage chute, fly-boy!"

Line voiced by Dana Gould in Sony Playstation home video game GEX. (Submitted by Stephanie McClung)

their flagship stores in New York, Chicago, San Francisco, Long Island, NY, Glendale, CA and Costa Mesa, CA.

Meco Star Wars Music Back in Print

For the first time in years the *Star Wars* music of Meco is once again available, and this time on compact disc. This past holiday season Rhino Records released Meco's *Christmas in the Stars*, which features the voice of Anthony Daniels and has all new liner notes by *Insider* columnist Stephen Sansweet. In February Polygram will release *The Best of Meco*, featuring songs from *Star Wars*, as well as other Meco movie music. Next issue the *Star Wars Insider* will feature an in-depth exclusive interview with Meco Monardo, the man who gave *Star Wars* a disco beat.

Fox Video to Debut *Star Wars* Animated Classics

Two feature length films "Ewoks: The Haunted Village" and "Droids: The Pirates and the Prince" will be available for the first time on home video February 3rd. The films will carry the original *Ewoks* and *Droids* cartoons that appeared on TV in the mid-1980's. Both will have a suggested retail price of \$14.98.

Decipher Crowns first *Star Wars* CCG World Champion

Raphael Asselin is the first world champion, his story and more on the tournament in issue #33 of the *Insider*. The winners of regional tournaments held in the United States, Canada, Europe and Australia this fall met in Colorado, home of the official *Star Wars* Fan Club, for the *Star Wars* Customizable Card Game World Championships December 6-8. The event was held in Vail, Colorado at the Vail Cascade Hotel and Club.

The *Star Wars* CCG calls upon players knowledge of the lore and characters of *Star Wars* as they pit various types of cards against one another. The twist, however, is that each player is the architect of his own 60 card play deck. The customizable feature makes the ability to choose weapons as valuable a skill as the ability to employ them in combat. The players listed here represent the best of the best. The *Star Wars Insider* co-sponsored the event. 🍌



Star Wars CCG World Tournament Finalists (not in order)

Finalists Name	City	State	Country
Raphael Asselin	Lachenaie	Quebec	Canada
Ross Redaud	Ottawa	Ontario	Canada
Brent Foisy	Kamloops	B.C.	Canada
Stefaan Destoop	Leuven		Belgium
Maarten Logghen	Hieverlee		Belgium
Terry Lyons	Ormond	Victoria	Australia
Kevin Ch'ng	Melbourne		Australia
Giacomo Fedele	Milano		Italy
Iain Reid	Portlethen	Aberdeen	Scotland
Jochen Buerkle	Schwaikheim		Germany
Sergio Domenec	Madrid		Spain
Jindrich Nepevny	Prague		Czech Republic
Bjorn Sorgjerd	Trondheim		Norway
David Herzog	Port Washington	NY	USA
Gary Shatraw	Virginia Beach	VA	USA
Brad McCord	Cincinnati	OH	USA
Mark Chan	Overland Park	KS	USA
Mark Certia	South Burlington	VT	USA
Paul Feldman	Turlock	CA	USA
Dennis Shea	Long Beach	NY	USA
Charles Gianelloni	Baton Rouge	LA	USA
Wayne Martinez	Plano	TX	USA
Paul Hodges	Owasso	OK	USA
Jeff Jewell	Simpsonville	SC	USA
Kyle Heuer	Santa Barbara	CA	USA
James Floyd	San Diego	CA	USA
Tom Lischke	St. Louis	MO	USA
Alex Van Tubergen	Monkton	VT	USA
Kevin Reitzel	Santa Barbara	CA	USA
Carl Hardy	Oxnard	CA	USA
Heath Schelman	Cincinnati	OH	USA
Michael Schleimer	Raleigh	NC	USA
Gene Yates	Jeneau	AK	USA
Jeremy Lamere	Box Elder	MT	USA
Rusty Zion	New Smyrna Beach	FL	USA
Greg Hefner	Louisville	KY	USA
Michael Mikaelian	Brooklyn	NY	USA
Joe Alread	Libertyville	IL	USA

Lucasfilm's

L A T E S T

LFL Licensing / Publishing



Look for the following books to be published from November 1996 through February 1997: The big Christmas book in 1996 was *Industrial Light and Magic: Into the Digital Realm* from Ballantine Books published in November. And in February look for the English language edition of the Chronicle book *Star Wars Chronicles*, which at \$150 finally brings the Japanese produced book to the US market.

To tie in with the Special Edition theatrical release, look for RCA Victor's release of double CD sets of newly remastered Star Wars music from John Williams. Ballantine Books will republish the original trilogy Art of Star Wars books with new 16 page inserts featuring Special Edition artwork, and new paperback editions of the trilogy novelizations with new covers. In February, from Chronicle Books, comes an exciting new format with the release of three little Chronicles Books featuring all new art in an original retelling of the original stories. Dark Horse Comics will publish an all new Star Wars four issue comic magazine series and trade paperback collection with original Hildebrandt cover art and Topps will release a souvenir magazine and two poster magazines. January/February will see the launch of an entirely new line of juvenile products including a tie-in scrapbook, pull-out poster books and storybooks from Scholastic, 8x8 storybooks and color/activity books from Golden Books, novelty books from FunWorks, trilogy read-alongs from Walt Disney Records including a playpack format with collectible PVC figurines, a sticker book from Fleer/Panini and a 16 button play-a-sound book from Publications International.

From Bantam Books look for Kevin J. Anderson's *Darksaber* in paperback, the *Tales of the Bounty Hunters* short story anthology, Kris Rusch's hardcover *The New Rebellion*, the conclusion of Michael P. Kubie-McDowell's *Black Fleet Crisis* trilogy and Mike Stackpole's 4th X-Wing novel *The Bacta War*. All this comes together with a Walden books in-store holiday promotion and a new TV ad featuring Star Wars film footage.

Bantam Doubleday Dell will launch the first two books in the new *Galaxy of Fear* series for young readers with John Whitman's *Eaten Alive* and *City of the Dead* each with limited edition hologram covers. And Berkley books continues the Young Jedi Knights series with *Shards of Alderaan*, the first book in a new young adult five book story arc by Kevin J. Anderson and Rebecca Moesta.

Dark Horse continues their ongoing Star Wars comics line with more *X-Wing Rogue Squadron* and *Golden Age of the Sith* comics. Sendai and Prima will both bring out strategy guides for LucasArts' Nintendo 64 *Shadows of the Empire* game.

ILM



Currently in production are a variety of exciting feature film projects including: *The Lost World: Jurassic Park*, the highly anticipated sequel to *Jurassic Park* from Steven Spielberg; *Men in Black*, from director Barry Sonnenfeld (*Get Shorty*); the comic book tale *Spawn*, directed by former ILM Visual Effects Supervisor Mark Dippie, produced by Clint Goldman, with visual effects supervised by Steve 'Spaz' Williams, both former ILM staffers; *The Absent Minded Professor*, a remake of the Disney classic starring Robin Williams; *Speed 2*, director Jan DeBont's sequel to his action packed hit, starring Sandra Bullock and Jason Patric; and *The Star Wars Trilogy Special Edition*, released in theaters in January through March 1997 to celebrate the 20th Anniversary of Star Wars. ILM's commercial division is producing work for a number of clients including: KFC, Eveready Energizer, Saturn, Dodge, Honda, Telecom Asia, Oce Copiers, Starz, Coca Cola, British Petroleum, Pepsi, Fanta, Canada Dry, Toyota, CPA, and the trailer for *The Lost World: Jurassic Park*.

LucasArts Entertainment



The Galactic Empire and Rebel Alliance forces dramatically collide in LucasArts' first strategy title, *Star Wars Rebellion* scheduled for release in spring 1997. *Rebellion* presents a real-time competition of galactic expansion and domination as players assume the role of strategic commander of all resources, planets and forces for either the Galactic Empire or the Rebel Alliance. *Rebellion* is a deep strategy game, offering players the ultimate Star Wars fantasy: the chance to rule the galaxy.

Afterlife, LucasArts' first simulation title, won MacWorld magazine's Game Hall of Fame award for "Best Simulation Game" of 1997. The game, a humorous and offbeat strategic simulation in which players build and maintain heaven and hell, was released in June 1996.

The Star Wars universe will get even bigger this Christmas with the release of the *Star Wars* titles *Dark Forces* and *Rebel Assault II*, for the Sony PlayStation. Both award-winning games, originally available on PC CD-ROM, take full advantage of the PlayStation's advanced graphics and sound capabilities allowing the games to be executed in richly detailed 3D environments.

BallBlazer Champions, originally developed by LucasArts in 1985 for the Atari and Commodore 64 platforms, will be released for the Sony PlayStation in first quarter 1997. *BallBlazer* has been redesigned to take full advantage of the latest technology, providing a stunning fast action multiplayer sports game in a spectacular real-time 3D environment.

Skywalker Sound



Skywalker Sound is currently doing sound design and mix work on the following feature film and special venue projects: *One Fine Day* starring Michelle Pfeiffer and George Clooney; *Hercules*, Disney's next animated feature; *Enchanted Castles*, an IWERKS film; *Among Wolves*, an IMAX film; *Beverly Hills Ninja* starring Chris Farley; *Volcano* starring Tommy Lee Jones (*Men in Black*); *Ready to Rock* from filmmaker John Hughes; *Con Air* starring Academy Award winner Nicolas Cage; and *Star Wars Trilogy Special Edition*. Like ILM, Skywalker Sound has also been working on *Mars Attacks!* and *The Lost World: Jurassic Park*. A number of musical artists have been at work at Skywalker's recording stage including: the Carl Perkins Project, Kronos Quartet, Yosemite Choir and Harmonia Mundi. The scoring crew has also been busy at work on *One Fine Day*, *Mars Attacks!* and *Member of the Wedding*. And Skywalker Sound's current commercial clients include: Chevy, Toyota, Pacific Bell, Pepsi, KFC, Hersheys, Levis, Pioneer Home Theater, Starz and Eveready Energizer.

THX



The four departments of THX continue to bring high quality film presentation to theatres and homes.

Recently, the division has been preparing for the release of the *Star Wars Trilogy Special Edition*. There is an historical significance for THX in the release of these films—they have all been remastered in THX dubbing stages, while the original *Return of the Jedi* was the first film ever to be mixed in a THX dubbing stage and presented in a THX theatre!

THX Theatres has recently certified auditoriums in countries such as Thailand, Singapore and Mexico bringing the total screen count up to 1,300. Australian exhibition company Village Roadshow has committed to opening screens in Athens, Greece and among the new clients to participate in the THX program are Marcus Theatres of Addison, IL.

The THX Theatre Alignment Program (TAP) has been busy supplying all its quality assurance services to 20th Century Fox for the *Star Wars Trilogy Special Edition*. In addition to their quality control processes on newly printed film reels, TAP also offers a 1-800 phone service to audience members who are unhappy with a movie's presentation.

Home THX and Denon Electronics introduced the first THX 5.1 receiver, the first of several similar products to arrive in the marketplace soon from a variety of manufacturers. The accuracy of performance of Home THX has inspired the Hollywood Entertainment Museum in Los Angeles to install two JBL Synthesis systems to demonstrate the importance of film sound to the public. The Home THX training team has also been conducting many seminars for manufacturers, dealers and press in the USA, UK, Germany and Singapore.

After its move to Hollywood, THX Digital Mastering has been working on an unprecedented amount of titles for videotape and laser disc. Their acclaimed mastering and quality control technologies continue to be employed by all film studios. New titles include *Independence Day*, *Mission Impossible* and *Twister* for laser disc and VHS, and *Dead Poets Society* for laser disc only. 🎧

In the **Star Wars** **UNIVERSE**

BY SCOTT CHERNOFF



You'd never know from talking to Shelagh Fraser that she played the reserved, nurturing Beru Lars, Luke Skywalker's aunt in the original *Star Wars*. First, there's the thick British accent,

a different galaxy than the battles and set pieces that dominated the rest of the film. Raising Luke on a moisture farm on Tatooine, Beru and Owen seemed like everyday guardians trying to do

wives, who were also little people, to the beach. We just had the best time."

As Aunt Beru and Uncle Owen, Fraser and actor Phil Brown grounded Mark Hamill's Luke in a family reality that seemed to exist in

little aloud—but her eyes do all the talking for her, hinting that the maternal Beru is clearly concerned about Luke's future—and hidden past. It's a feat that is all the more remarkable since the actress did not yet know as much about Luke's family history as her character was supposed to.

But Fraser, an accomplished actress who has had a successful career both before and since *Star Wars*, doesn't seem quite as impressed with her performance as her throngs of admirers. "I don't think we ever get it quite right," she says, "but we try to do our best."

Notes Fraser, "I've done a lot of things I

Shelagh Fraser Strange Beru

which the Irish-born Fraser (whose first name is pronounced *Shella*) altered for the role. But more striking is the talented and talkative actress' gift of gab, which stands in marked contrast to Beru's quiet farmwife simplicity.

In fact, Fraser seems to make friends quite easily. Recalling her days shooting *Star Wars* in Tunisia (and one day at Elstree) as if it was yesterday, the actress proclaims, "I met these two little people—one was Kenny Baker and I can't remember the other's name [Jack Purvis—ed.]—on the set, and I used to go with them and their

what's best for their charge. "I thought that was quite clever, the domesticity," Fraser says.

The actress says she enjoyed working with Brown, with whom she has kept in touch intermittently. "I think he's left the acting world behind, for the most part," she says. "He has a jewellery business with his wife in Europe."

Her believable onscreen chemistry with Brown may have been in the genes. "My sister's girl went to school with Phil Brown's son," Fraser reveals. "My niece was quite sweet on him."

In her two scenes with Brown, Fraser says

think are really good, but all you have to do is mention you were in *Star Wars* and they look at you as though you've been knighted or something." Not that she isn't proud of her association with *Star Wars*—and looking forward to seeing herself in the Special Edition.

"I enjoyed working with George and I'd love to again," she says enthusiastically. "I have had some correspondence with him from time to time. I'd love to be in the new movies he's doing, but we [Fraser & Brown] can't because we got blown up." Although the new movies take



place before Beru's fiery demise—opening the possibility that Fraser could reprise her role in the new trilogy's final installment, Fraser had another idea. "I'd love to play a whole new character," she offered.

... All you have to do is mention you were in *Star Wars* and they look at you as though you've been knighted or something.

She wouldn't even mind interviewing for a part again. Recalling her first meeting with young director George Lucas, Fraser says, "I talked to him for half-an-hour. He was very gentle, very quiet. It was unlike any meeting I'd ever been to—usually they're rather unattractive things." At the time, Fraser says, she was already a George Lucas fan. "The first film I ever saw of his was *American Graffiti*," she says. "It was terribly intimate and I thought it was just extraordinary. I kind of wish he'd do something like that again."

That would put Lucas more on track with Fraser, for whom the epic *Star Wars* was a change of pace from the more studied dramas in which

she has spent most of her career. Over the years, she has appeared in numerous plays in London, where she now lives, including *Peer Gynt*, *A Delicate Balance*, *Who's Afraid of Virginia Woolf*, *The Clink*, and the recent hit *Absolute Hell* with Dame Judi Dench.

U.S. audiences may also recognize Fraser from John Boorman's acclaimed 1987 film *Hope and Glory*, and she recently appeared in Andrew Kotting's Finnish film *La Bos (Over There)*—in which, she confides, she shares her first onscreen kiss with another woman. "We did it flat out," she reveals.

"I've done very different things since *Star Wars*."

In addition, Fraser was one of the stars of the popular British soap *Family of War*—of which she says, "It was very depressing, but terribly popular"—and recently appeared on the U.K.

comedy series *A Touch of Frost*. "I've been quite busy lately," she says, adding that she has also written a play, an AIDS-era drama called *The Day Ayrton Senna Died*, for which she is currently seeking backers.

Those investors may soon be lining up, once Fraser again hits the silver screen with the *Star Wars* Special Edition this year. "It's extraordinary," she beams. "I keep getting these amazing letters from people. They send me cards—apparently there's an entire *Star Wars* playing card game, and my picture is on one of the cards."

She stops for a moment, as if taking in the enormity of that one little film she did 20 years ago, never knowing how it would turn out. "Once you're in such an extraordinary situation," she marvelled, "nothing is ever the same again." ☺

rebel rumblings

Continued from page 5

William: Mr. Michie, Mr. Yin, and yourself have all sent letters that sparked thought-provoking discussion about Star Wars. Whatever position you support, it's certainly great to see so many fans engaging in debate about representations in film. It belies the popular notion that all sci-fi fans are just passive viewers.

Don't worry William, 20th Century Fox is releasing the Special Edition on almost 2000 theater screens around the US, there's bound to be one near you. Right now there are no plans to release the Special Edition on video, but that doesn't mean it will never happen.

Wichita Bound

Dear Rebel Rumblings,

I live over 100 miles from Wichita, the largest city in Kansas. Since we who live in the country cannot attend conventions because we lack the opportunity, we can't meet the stars of the trilogy who (I've heard) occasionally mingle with the fans. Therefore we have no opportunity to ask them questions or obtain their autographs.

The only alternative is writing them letters. But some (like me) can't even do this because they lack the addresses. So I was wondering if you could print the addresses of a few of the actors (with their permission of course) in the *Insider*. May the Force be with us all forever!

Jesse Vierthaler
Isabel, KS

It's true Jesse, we can't give out the addresses of Star Wars celebrities because we don't have permission. The Star Wars Fan Club does offer a mail forwarding service, but we can only forward letter-size correspondence. We cannot guarantee you will get an autograph, or even a response. Even though most Star Wars celebrities enjoy fan mail, most are far too busy to personally respond to the all of the large volume of mail they receive. Please do not send us anything bigger than a letter for us to forward. We cannot be responsible for large packages of collectibles, or anything else, sent to a Star Wars celebrity care of the Fan Club for the purpose of autographing. ☺

Above: Sherry Fraser, as she appears today.
Previous Page: Fraser as Aunt Beru.

London, England

Um, hello

Someone in my position (and I don't mean sitting on a slightly collapsing typist's chair in a welter of papers that I have brutally crushed to one side in the frenzy of enthusiasm, brought on at the prospect of creating this WC) (to say nothing of the frenzy we feel at the prospect of reading it - Not! Ed), someone in my position, probably because of my connection with the Star Wars movies, tends to get asked a lot of questions. Do you know the time? Spare some change, guv? Have you anything to declare? The first two are simple yes and no answers. The last one perhaps offers the greatest scope for shouting your personal manifesto from the battlements. It often hits me when I fly back into England's airport. In truth, it is usually preceded with the question Where have you come from? This said by the friendly customs officials with a very direct look deep into your eyes, (rather like the speed cop in Smith River (see WC No 5) concerned that my photograph and eye colouring didn't form part of the information on my British driving license. It was night, so we had to have a lot of eye contact, until I told him they were a rather nice shade of hazel. Suddenly he looked scared but gave me a ticket anyway). Anyway... I know these customs officials are only doing their important job of stopping me importing more than 25ccs of after-shave, amongst other things, but the where from? question usually floors me into giving the rather suspicious sounding answer, Um... What do they mean, Where have you come from? For a start, it is the sort of question you'd ask loudly and slowly of a twelve foot, twin-headed, magenta alien from the Planet Zuggit (of course you wouldn't bother asking if you already knew she was from Zuggit. I'm just trying to make a point. OK?) Secondly, I know that the real reason it gets asked is not to have a friendly welcome-home-chat but to see if you show signs of nervousness, in turn, revealing your guilt. Most people I know suffer from terminal guilt (not in the airport sense of the word but meaning life-threatening or conclusive), so as a question, it's not entirely foolproof. The other day... Wait a minute... LOW FLYING TITLE APPROACHING

Look OUT!



Gosh!

That was close but it'll probably help the page layout look better. Anyway, the other day the customs person asked me where I'd come from (they are obviously called customs people because they have strange customs, like approaching strangers with strange questions like that). As usual... I said, UM... because I couldn't remember. I had been on quite a long and complicated itinerary and wasn't sure how

much detail he required or where I should begin. Finally I remembered that I had left Los Angeles the day before. I proudly told him this fact. But it still took some minutes to convince him that I was not an international, government-destroying crim. (I love the box on the US immigration form that you must tick if you do intend to overthrow the American government). Frowning severely, he tried his verbal best to intimidate me into spontaneously

admitting that I was a crim. (I think he was a little miffed that Santa had not put an electric cattle prod in his stocking, which left him empty handed, right? But hey! There's always next year).

In the end, he had to let me go, but not before I helpfully explained the difficulties of remembering anything after a sleepless-overnight-thirteen-hour-styrene-meals-and-anodyne-movie-included-flight from

NO. 7 OF THE IMPROVED! NEW! Wonder Column IN EACH ISSUE OF THE STAR WARS INSIDER FROM THE MAN INSIDE C-3PO



anywhere, plus the one hour wait for the luggage from the tarmac outside. Now he looked quite intimidated. He won't ask me any more questions in a hurry. No, Sir! As I turned away, the sliding doors slid left and right to reveal the huge crowds eagerly awaiting my arrival (or perhaps the arrival of someone else). I walked on. Now I was on the far side, face to faces with the massive throng. They ignored me. All the chauffeurs held up names on placards. Lots of chauffeurs, lots of names. Not mine. All the chauffeurs ignored me, too. I'd got more attention back on the other side of the doors. But now it was too late. They had done their slide thing and I was alone. But, as they say; every exit is an entrance somewhere else. Or, as I have always found; as one door closes, another one opens. I took a cab.

Which reminds me — and now, you...

HANDS UP who still remembers the following: DEATH STAR - CONTROL ROOM: DAY. (For previous questions set in this locale, see No 6 of TNCIEJOTIFTMIC). Door slides up. In rush Obi-Wan, Luke, Han, C-3PO and R2-D2. Artoo connects with a piece of furniture and goes Beep Beep. The furniture remains silent. Threepio translates Artoo's computer ramblings and after some character-painting discussion Obi-Wan leaves, eventually followed by the two heroes (the human ones) leaving the real heroes to hide in a cupboard.

Well...

By this point of the shooting schedule my patience had been somewhat tried by Artoo's reluctance to get things right on the first take — or even the second one — or even the... (Yes, we get the idea, Ed). I had stood for hours in the desert waiting for his wheels to be unclogged... for his radio controls to ignore walkie-talkies... for him to stop in the right place... for him to start in the first one. By the time we reached DEATH STAR - CONTROL ROOM: DAY, my tolerance for my silent friend was at full stretch. Rather like the piano wire that generally dragged him along — until it snapped.

ACTION says TMRFE. The door flies up and in we rush, Artoo in the lead. Something must have happened. Piano wire-less, he might be, but still wireless controlled. His operator has him in a perfect line, straight towards the control console (painted a rather nasty shade of cerise, in my opinion). He rushes ahead of me. Wow, I think — or some similar acknowledgement of the super energy which he is showing for once — WOW, he really got his batteries charged last night. Wow, if he were always like th... BANG. Oh, I sigh, he's stopped. And so he had.



Gruesome.

The console may have been a gruesome cherry colour but it was made of sterner stuff than Artoo's front. It would have been a road accident if we'd been on a road. In any case, Artoo would never tailgate like that again. After all, he was merely meant to connect with a piece of furniture, not turn it into a pile-up. There was a pause whilst John Stears, FX's extraordinary and TMRFE considered his concave-in front (Artoo's, that is). There was a pause whilst they found another R2 unit. There was another pause whilst we all got back to our start marks. And in all that time (please don't think badly of me), in all that time, I don't think I stopped smiling once. Now that chers amis, is shadenfreude.

The door flies up? I've told you before that I despise exaggeration. Flies is an exaggeration (flies are an exaggeration is another topic for a later WC). Earlier, in rehearsal, we all stood in front of the state-of-the-art spaceship doorway. Touch-a-Button - It's Outo'Sight. (I have never actually counted the number of door designs in the trilogy but I think there must be quite a few. My favourite being the sort of multi-directional nut-cracker first seen in the Death Star after the semi-demise of Obi-Wan. Near runners-up are the ice hangar and Jabba's palace, just for their sheer scale). (Though the latter was a bit of a cheat since there was actually only a little bit of the bottom bit. The rest was movie magic). (But am I correct that in all those miles of film there is not one single, simple door that opens inward (or outward, depending on your POV) (see above re exit/entrance effect) merely at the turn of a door knob? Why it is more state-

of-the-art to have a door fly upwards as opposed to inwards or outwards, we may never know — merely causes a different type of injury if you get the timing wrong - but not, I suppose as severe as a door coming upwards - especially one that moved as fast as the control room door. Ouch! Anyway... Oh yes... We were standing-by for rehearsal...

ACTION! said TMRFE.

The silver grey surface of the door shuddered. Then, with a heavy reluctance, it trudged its way upward. Not so much state-of-the-art as state-of-the-Ark technology. Clearly something wrong with the hyper-door-drive-activator. (You simply don't get that kind of problem with a door knob). CUT! said TMRFE. He wandered off, muttering, to see what was slowing down his world and, more specifically, what was wrong with the hyper-door-drive-activator.

A glance round the back of the set showed that the hyper-door-drive-activator was Charlie. He was on the far end of a length of rope attached to pulleys and cleats that looked as if they could have Gullivered a fleet of galleons into action. Here they were actually attached to the piece of silver scenery designated as "door." Charlie is a hefty chap but



Up



Down



Left

Right

P? SPECIAL COMPETITION. Can you guess what my French teacher would have said? (See PPP in WC No 6). Some zealous polyglot (a type of parrot, I believe) in the Lucas System thought it was a rude word and cut it out! (Name that man!) Rude? Moi?
PPP? And something very strange. In WC No 6 I wanted to include a photo of Robert Watts and myself enjoying a well known canned drink together on the set. Suddenly the picture went missing. I guess we just weren't drinking the right well known canned drink. One can't be too careful these days.
PPSSS in my favourite Indian restaurant last week, I was struck by menu (metaphorically). Sev Puri was followed by Chana Chat and Kachori with Mung Deal. Then there was Thali Mandeer. All rather familiar. But even George Lucas wouldn't have a character called Batata Vada and Onions.
 ppsss Would he?

You Write

John Steinman, San Francisco CA

Yes it was I, '...a long time ago in the TV commercial urging children to get their immunisation shots...' I'm thrilled to hear it stopped you being afraid. Especially since I thought it was just a little bit boring. That's one reason I went on to write an anti-smoking ad myself, some years later. But I'm sure you don't smoke anyway. AD

Tessa B. James, Panama NY

I was sad to hear that you had to return your Star Wars Electronic Bank '...because R2-D2 didn't roll forward to push the money in the slot...' Typical! But now at least you believe all my stories about him making mistakes whilst we were filming. Perhaps you should have kicked him, too! AD

Chris Stavakis, Pittsburgh PA

I'm most flattered that you think '...the WC adds a breath of fresh air to an otherwise rather stiff publication...' You should have my postman. He can soften the stiffest publication in his haste to stuff it through my letter box. Truly the man is an artist. Well... I think that's the word. AD

Hans-Petter Grav, Trondheim Norway

So '...there are little houses along the road in picnic areas. These are marked "WC"...' Gosh! Even my postman would have to admit defeat. AD

Randy W. McKee, Muncie IN

'...What languages did Threepio speak in Jedi?'... Well, I spoke Huttese to Jabba, Twi'lek to Bib Fortuna, Ewokese to the Ewoks, Ubese to Boushh, English to Han Solo and Crossly to Artoo. AD

Margaret McNickle, Houston TX

'...Please don't ask your readers for ideas — they're strange folks!' Having read your letter, I'm inclined to agree with you, Margaret. Just kidding... Really. AD

John Markowski, Langhorne PA

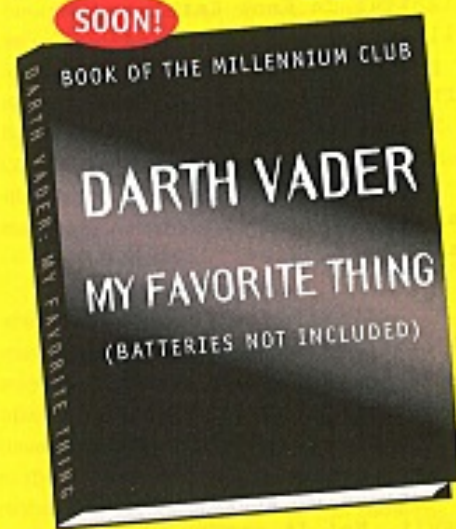
You '...always wonder' how the man that is behind C-3PO could write an article with so much spelling and punctuation that would surely not be protocol...' Actually John, I've written lots of articles like that, 'Wonder' and AD

P. Ryan Pettus, Sanibel FL

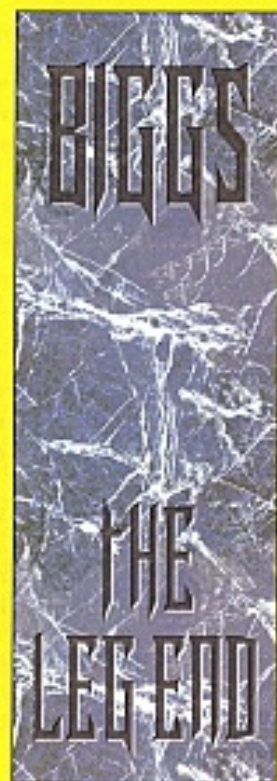
'...The wit and sarcasm shown in the Wonder Column can only be compared to the greatest character of all time; A.A. Milne's Eeyore...' Thank you very much, Ryan. But wasn't Eeyore a donkey? AD

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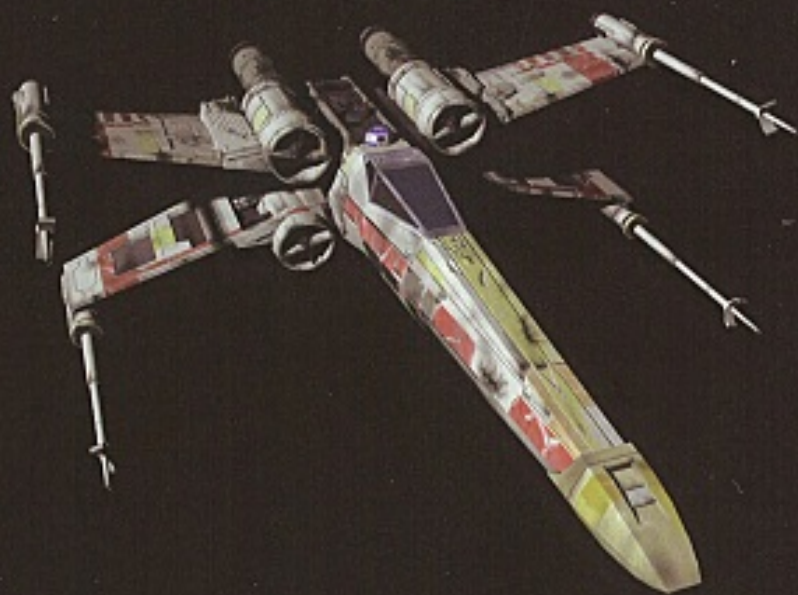
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REBEL PILOT REUNION



A moment of silence please, for all the brave Rebel pilots who were scattered into so much space dust, for both the hardened veterans and the cocksure rookies, who fearlessly laid down their lives in the Rebellion against the Empire. A moment of silence for each courageous spirit who ever stepped into the cockpit of a snubfighter or a snowspeeder to take on a technologically overwhelming enemy. A moment of silence for...

Wait a minute. This is only a movie we are talking about here! This is not a real life war, it's one that happened in the movie theaters! You are about to read 6000 words about imaginary pilots, whose footage, filmed twenty years ago, adds up to less running time than the last music video you saw. If this idea seems ridiculous to you, then, in the immortal words of Biggs "Pull out, pull out!" kid, before it's too late!



The reason fans care about the actors that played Rebel Pilots so many years ago is as obvious as it is simple: these men captured our imagination. There was more personality poured into the pilots scant seconds of screen time than any director could have hoped for. Their aerial dog-fight scenes represent cinematic, emotional climaxes virtually unrivaled in the history of adventure film. And to this day, many fans would give a year off their life for a chance to spend an hour in an overheated London film studio being a Rebel pilot.

What *Star Wars* fan doesn't have brief but immortal lines like "Stay on target," "I'm going in," and "Luke, at that speed will you be able to pull out in time?," indelibly etched in their brain? It's been said before, (and it's going to be said a lot more in the next year as the Special Edition re-captivates audiences all over again), but it's still true, that the reason

these moments stick in our minds is because *Star Wars* is an irresistibly creative fable about the never-ending struggle between good and evil.

The dog fight scenes from the *Star Wars* trilogy are not just uplifting, fans who originally saw the films in the theater will attest that they are a grand physical thrill as well. Back in 1977, there were no consumer flight simulators and no 3-D video games. Being a Rebel pilot was not as close as your personal computer. If you wanted to be in a dog-fight you had to go see the movies again, and again, and again. In 1983 the release of the Atari *Star Wars* arcade game was like a revelation. Fans have had a chance to enter space, and fly with the Rebellion with ever-increasing computer simulated sophistication ever since.

The actors who played the *Star Wars* Rebel pilots are a fascinating bunch. While none are household names, there is an

astonishing amount of talent encapsulated in this small group of men who had minor roles in *Star Wars*. In acting, where just making a living at your trade is considered success, and where remarks like "He's been very busy" is a compliment of the highest order, these men have all had interesting and fruitful careers. Several of the Rebel mates have even continued to cross paths with each other in the years since the fight against the Empire brought them to share one cockpit at Elstree Studios.

William Hootkins, who played Jek Porkins, best summed up the thoughts of the actors who played pilots in *Star Wars*.

"A lot of actors dream of being involved with a film at the end of their career that inspires people, and makes a lot of people happy. I got to start my career with a film like that."



WILLIAM HOOTKINS JEK PORKINS



William Hootkins is the one Rebel Pilot outside of Denis Lawson that Lucasfilm fans are most likely to be familiar with. Hootkins also played Eaton, the government functionary, in *Raiders of the Lost Ark*.

Like many people with small parts in creating *Star Wars*, Hootkins was, to put it politely, skeptical about the viability of the movie. From the shooting script alone it was nearly impossible to imagine how the whole project would come together.

"During shooting, Mark Hamill came up to me and said, 'You know Bill, this film is going to be really big.' I said, 'Yeah sure, for your sake, I hope so Mark.'"

Hootkins says most of the other pilots had similar feelings. When the cast and crew screening came they were all ready to hoot, holler and make animal noises. But when the first shot came up, "We all fell under it's spell. We knew then that we had been touched by genius but had just been too dumb to know it."

Hootkins was originally looked at to play the part of the human precursor to Jabba the Hutt, in a scene with Harrison Ford that has now been re-worked for the Special Edition. "I took one look at the script and decided that this movie was going to be the biggest disaster in the history of filmmaking." So he decided to take a different job, but when he was finished, "*The Star Wars*," as it was still referred to during

production, was still in need of Rebel pilots, so Hootkins signed on. He had no idea what he was in for.

"The day we shot was the hottest day in 400 years of British weather-keeping history. It was 106 at Wimbledon and about 150 in the studio." The only concession made to the heat was the change of the Rebel pilot helmet visors from clear to yellow, to help hide make-up streaming down the actors faces.

At first he had some confusion about his character. "I saw the word 'Porkins.' I thought because I'm a heavy guy, what's this word 'Porkins'? I saw all the amazing creature effects they were doing and I thought wait a minute, if they are giving me a name like Porkins, is somebody going to come over and stick ears and a snout on my face?"

It took him 20 twenty minutes of following around George Lucas, before George could in fact confirm that Porkins was human. Hootkins says he wouldn't have objected either way. "I don't demand a lot of direction, but just give me the species."

Hootkins described the lone X-wing cockpit, which each pilot took his turn shooting in as "Half an airplane controlled by four sweaty men in T-shirts. If you had wandered onto the set you might have guessed the whole movie budget was like \$420."

Hootkins climbed the 15 foot ladder into

the cockpit, and then realized that the only way out of it was straight down. Right then the special effects supervisor said to him: "Just before we blow you up, I want you to understand what is going to happen. It's nothing to worry about, we are going to put some gun powder under your seat, a couple of magnesium squibs here, a 1/4 stick of dynamite charge over here."

"I really wasn't worried about it until the funnel holes of two big fire extinguishers appeared right next to the camera. I thought 'What do these guys know that I don't?'" Hootkins politely informed the camera man that if anything went wrong he was coming straight out the front and he didn't care who was in front of him.

Hootkins' one-size-fits all Rebel uniform did not fit him and had to be slit down the back. This slightly exposed his R. Crumb-Mr. Natural T-shirt which he was wearing underneath. The big pyrotechnic moment came, and Hootkins was neither asphyxiated, or exposed as a Mr. Natural fan. "I thought if the angle was just right they might have gotten a quick peak of 'Keep on Truckin!'"

"To me the bad guys on the Death Star, with the funny little hats, had a much better deal. Stomping around going 'Yes, Lord Vader' looked like much more fun than being a pilot. In retrospect, I was lucky to be a good guy."



While Hootkins has had a remarkable career playing everything from bit parts to leads over the years he has a candid view of his roles. *Flash Gordon*: dead on page 11. *Batman*: I don't get killed until page 45. *Death Machine*: I don't die until page 90. "He recommends *Hear My Song*, in which he played alongside Ned Beatty as a film he's particularly proud of. "There's only one nude scene and it's not me." Most recently he can be seen with Marlon Brando in the *Island of Dr. Moreau*.

Hootkins has fond memories of the people who brought *Star Wars* to life.

"They were all really good people. It's amazing to think that really good people getting together and doing things can result in an amazing world-changing film."



JEREMY SINDEN GOLD 2/TIRÉE

To this day, says Jeremy Sinden, when he is interviewed by newspapers, people still ask him about *Star Wars*. "It's kind of like having a big hunk of glowing green kryptonite on your resume, people can't help but notice it."

His involvement with the film began inauspiciously. "My then agent phoned me and said 'Do you fancy a bit of Sci-Fi rubbish at Elstree?' [The studio outside London where all three *Star Wars* films were shot.] I said 'When?' he said 'This afternoon.' And I said alright." Sinden took off knowing nothing more than that the movie needed some pilots.

"I walked down and there was a triangle

logo on the door for 'Star Wars'. I thought a logo for a movie in the making. I've never seen that before. I walked onto the soundstage and there was nobody there except for one technician. I walked up to him and said, 'Excuse me I'm looking for somebody called George Lucas.' And he said 'I'm George Lucas.' 'Oh you are? I'm Jeremy Sinden, I'm one of your pilots for the afternoon.' He said 'Oh great. Go to wardrobe and get your costume sorted out, go have lunch, and then we'll blow you up after lunch.' I said, 'I beg your pardon?'

Lucas and Sinden had lunch together and Lucas explained the story of the movie, and Jeremy expressed having enjoyed Lucas'

American Graffiti.

"Until *Star Wars* rewrote the book so to speak, science fiction was kind of a bit of old rubbish. Nobody took it seriously." Even after speaking to Lucas, Sinden would not understand the full breadth of the picture until he attended the cast and crew screening.

One reason for that was that the set for Rebel pilot's sequence was, well, underwhelming. In addition to it being a mechanically suspect contraption 15 feet off the ground, and, as William Hootkins recalled, "operated by four really hairy guys pushing wooden poles," it was also a blue-screen set. That meant that huge 26 kilowatt lamps were baking the soundstage in order to properly light the blue backdrop so that a star field and effects could be added in later.

"My lines were written on the radar screen of the cockpit. We did a line and they shook me around a bit. We did another line and they shook me around a bit. Then they dropped me to the ground and hooked me up with wires everywhere. I thought, 'What's going to happen here? A technician said, 'Nothing to worry about, no bang, just a rush of flame, we'll put the bang on later.'"

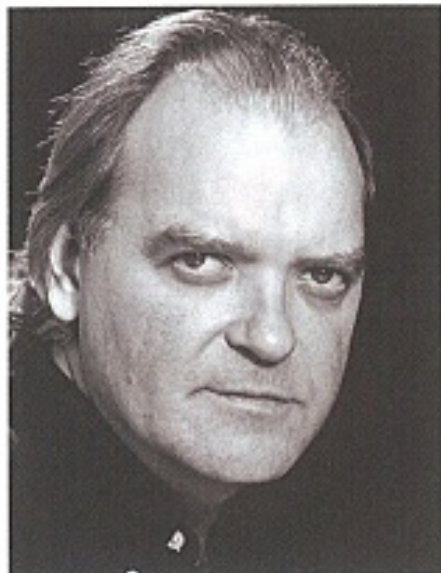
Jeremy was the first blow-up of the day. The fire brigade and medics were down below with hoses. Sinden said his line, flames came, and he heard someone exclaim "Man, we got a peach!" Then he got dressed and went home. "Apparently it looked terrifying from down below for all these other pilots."

Star Wars was Sinden's first film. He then went on to do *Chariots of Fire*. He received an Emmy Award for his work in *Brideshead Revisited*. He has also appeared in the series

Danger UXB and *The Far Pavilions*, and at the moment is working with stage production of *The Wind in the Willows*.

Although he's done many things since, Sinden still remembers the cast and crew screening of the *Star Wars*. "It was extraordinary, grown men were cheering. It was a very hard group this cast and crew, but everybody was right in there from the start. Nobody had any idea. We suddenly realized we were onto something that was bigger than anyone had ever seen."

Not long after the interview for this article was completed, Jeremy Sinden lost his battle with cancer, and passed away in May 1996, at the age of 45. Jeremy is survived by his wife Delia (also an actress), his daughter Kezia 16, and his daughter Harriet 12. Jeremy was the son of distinguished British actor Donald Sinden. Delia and Jeremy made their daughters promise not to watch the *Star Wars* films on television, because they wanted them to experience them widescreen, which they will be able to do when the *Star Wars* Trilogy Special Edition is released in 1997, and Jeremy's scenes are once again seen the world over on the big screen. Says Delia of her husband, "As we speak, he's up in the sky working with all the satellite channels."



Leader instead of Red Leader." *Star Wars* trivia buffs will note that the *Star Wars* novel refers to Red squadron and Yellow squadron, and Blue squadron and Green Squadron, while in the movie there is just Red squadron and Gold squadron. That change was made during filming with Angus' Y-wing squadron, who make the first attempt on the Death Star trench, changed Red squadron to Gold squadron.

Trivia hounds will also note that Angus appears next to Carrie Fisher in the Massassi War Room briefing scene. It's a common misconception that none of the Rebel pilots that appeared in the cockpit scenes also appeared in the briefing room scene. MacInnes says that Jeremy Sinden, who Angus had

ANGUS MACINNES GOLD LEADER/DUTCH

Unlike most of the *Star Wars* Rebel pilots, Angus MacInnes could smell a winner.

"I was an enormous science fiction buff. George's approach was exactly as I thought it should be. Everything was so old and broken down, the spaceships looked like they had actually been used. The costumes were dirty. I thought it would be successful, but I had no idea about the kind of outrageous success it would be."

However, shooting Angus' scenes went about as smoothly as a flat tire. The first thing Lucas said to him was "You've learned all your lines in sequence haven't you?"

Angus was mortified. He had memorized all his lines with the cues given in the script like any good actor would. Now he was being asked to give them all at once. "I got my first line and completely froze. It took about 18 takes. By then I had gone into stress fugue. I was sweating like you could not believe because I was in a total state of panic. I thought he was going to throw me off the movie."

Finally George said, "Okay, we've got to do something." So they taped script pages to both Angus' legs, put a couple pages in front of him, a couple pages beside him, until there were script pages all over the cockpit. He read all the lines, and they got their shots.

At the end of the day George said to him, "Oh, by the way we're going to call you Gold

known from college, was also in the briefing room scene.

MacInnes remembers when the movie came out, "People were running around like chickens with their heads cut off. They would say: You've gotta see this movie. You've gotta see it now. Don't waste time, go out the door now. You have to do that now, it's necessary."

According to Angus, *Star Wars* provokes a certain level of embarrassment for his kids these days.

"My youngest child, she's ten. When you're ten you pretty much live in a fantasy world part of the time anyway. But she sometimes gets ribbed at school because other kids don't believe I was in it. She gets miffed by that."

MacInnes has done two other films with Harrison Ford, including *Force Ten From Navarone*, and *Witness*, where he played one of the bad cops who was killed in the grain elevator. He also was in *Atlantic City*, a film he adores, and *Judge Dredd*, which he likes to refer to as *Judge Dreadful*.

He is now working on an independent film in England. He says low budget pictures have been taking off like a rocket in the UK. "We



Previous Page: (from top to bottom) William Houston as he appears today, and as the doomed Porgs in *Star Wars*.
Facing Page: (top) Jeremy Sinden as Gold 2 in *Star Wars*, (bottom) and in his civilian clothes.
This Page: (above) Angus MacInnes as he appears today, (left, top to bottom) MacInnes as Gold Leader in *Star Wars*; in the War Room, making his attack run, meeting a fiery end.

went through a difficult time in the last ten years. The government took out all of its support and penalized people by double taxing the stars. Americans stayed away and the film industry collapsed. It forced the British to retrench and make their own films. We cranked out 6 big hits last year for under 2 million dollars, and there were three major films in Scotland alone. It's very exciting." Especially exciting now that Lucasfilm is a part of that resurgence, having committed to filming the *Star Wars* prequels at Leavesden Studios near London.

What does an old pilot like MacInnes think of the *Special Edition*?

"I think it's wonderful. The nerve of George Lucas is outrageous, that he will take and re-work what is essentially a masterpiece and polish it some—and then send it out for another trip around the block. I think is fantastic. Why not? The original is not going to go away."



leave the studio when Steve Lanning, an assistant director that Liston had also worked with on *A Bridge Too Far* sent for him to return to the soundstage.

"He said, 'I'm glad we caught you. The actor who we've cast to play the part of Janson has fallen ill.' He had something pretty serious like jaundice or something, and he was due on the set the next day. Steve said, 'Look, we're really stuck, could you play the part?' I said sure."

Because of that chance occurrence Liston's *Star Wars* legacy now drips with irony: "I play a stormtrooper, in a walker, who's trying to shoot down my own bloody planet! Good shot Janson."

Unlike *Star Wars*, which Angus MacInnes recalled that "George shot at an incredible rate, he wanted to shoot so quickly it was quite frightening," the Rebel pilot sequences on *Empire* came together at far less dramatic pace. Part of this was the difference between George Lucas' directing style and that of Irvin Kershner, who helmed *Empire*.

"We shot so many times, in so many different ways. With Irvin I really got the sense I was working with a movie maker of the old school. He had tremendous pride in the craft of filmmaking," says Liston.

When Liston attended the premiere of *Empire* in Birmingham he was a guest, along with Jeremy Bullock, "who's a mate of mine. I've known Jeremy for years." Yes *Star Wars* is truly one big happy family of actors, who had the unique opportunity to get on film and shoot lasers at each other.

Liston, like MacInnes, is quite a science

IAN LISTON JANSON

When Jeremy Sinden heard some 16 years later that his mate Ian Liston had been in *The Empire Strikes Back* he replied, "Really? Ian was in *Empire*? I had no idea! And here I thought I knew him well." The pilot roles in the *Star Wars* trilogy were so brief that not all the actors who played them were aware of who was playing the other pilots.

By the time the need arose for Rebel pilots in *Empire*, *Star Wars* was way too popular

for the production to take anyone by surprise. When the casting director for *Empire* called Liston's agent, Liston listened cautiously. They needed an actor, not an extra, to play an AT-AT driver, for a scene with Julian Glover ("Veers"). "I was happy to do it because it was in costume, so nobody sees you, nobody knows you're doing it, so it's not going to harm your career," says Liston jokingly.

He was finished with filming and about to





fiction fan. He did a string of episodes for *Dr. Who* in 1976 called "The Armageddon Factor." He has also played a pilot in *White Nights* and done British soaps like *Coronation Street*, and *Crossroads*. He currently is a theater producer for a comedy troupe called the Hiss and Boo company, and he admits to having an unfulfilled desire to appear on *Babylon 5*.

CHRISTOPHER MALCOLM Z E V

The zany British sitcom *Absolutely Fabulous* and *The Empire Strikes Back* have one thing in common. His name is Christopher Malcolm. Malcolm played Saffy's father on *Ab Fab* and also portrayed Rebel pilot Zev in *Empire*.

Zev, you'll remember is the pilot who locates Han and Luke after their night with taunt-guts in the snow. Zev also fights, but does not die, in the Battle of Hoth. Which means Malcolm was spared the thrill of having magnesium flares detonate behind his neck like most of his earlier Rebel compatriots.

Like Liston, Malcolm's work on *Empire* took much longer than it should have because there were some difficulties getting the blue-screen process right. At one point they had to bring in a completely different camera, a huge wide-screen beast that had actually been used for the Technicolor process in *Gone With The Wind*. It was necessary because of the wide-angle and extremely accurate registration they needed for the Hoth effects shots.

"It took a long time for them to make the color blue just right. Once they did, it just took me a day to shoot my part."

Malcolm recalls the social moments of *Empire*, as well as the rigors of shooting. "Irvin Kershner was very nice. I had many lunches with Mark Hamill and Carrie Fisher. I had met Harrison before because I had worked with him on *Force Ten From Navarone*." (Most of Malcolm's scenes were cut from that film.)

"They had the cast and crew showing for *Empire* in Leicester Square. I was kind of disappointed to find out my voice had been dubbed." This was something that occurred in both *Star Wars* and *Empire*, in most cases the voices on-screen were not those of the actors seen on film. Time and budget constraints on both productions did not allow for them to bring all the minor characters back to America to dub their own voices for the final sound mix.

Jeremy Sinden had been surprised on *Star Wars* to find that the actor that dubbed his lines sounded remarkably like him with an American accent, so much so that he thought it might have been achieved electronically. Malcolm was disappointed because he knew he would have done a splendid American accent, having been raised in Kamloops, Canada and lived for a long time in Seattle. In fact, all the British actors



could have done fine Yankee accents, but production constraints prohibited it.

Currently, Malcolm is directing and co-producing a stage production of *The Rocky Horror Picture Show* in London. He started his career with the Royal Shakespeare Company in 1966. He has appeared in *Reds*, *Ragtime*, and *Highlander*. In 1980 he produced a hit stage production of *Pal Joey*, a musical that starred none other than Denis "Wedge" Lawson, and has since gone on to produce numerous acclaimed theater works in Britain and elsewhere.

Of the *Star Wars* films Malcolm says, "My kids just love them, they know all the lines."

Facing Page: (top) Ian Liston as he appears today; (bottom) Liston as Janson, piloting a snowspeeder in *The Empire Strikes Back*.

This Page: (top) Christopher Malcolm as Zev, searching for Han Solo and Luke Skywalker in *Empire*; (bottom) Malcolm as he appears today.



DENIS LAWSON WEDGE

Loyal readers of the *Insider* will know that Denis Lawson, extensively profiled in issue #23, is synonymous with Wedge Antilles in the *Star Wars* universe.

"In terms of an acting role it really wasn't much."

Such modesty! Wedge was just the only pilot who could save Luke Skywalker's bacon when things got hot over the Death Star. Wedge was just the only pilot to take down an AT-AT with tow cables. Wedge was just the only pilot to help blow up both Death Stars. Wedge was just the only Rebel pilot to survive all three *Star Wars* films!

Wasn't much. I'm sorry I can't hear you Mr. Lawson, my THX copy of *The Empire Strikes Back* is turned up too loud.

But seriously, he's right. If you have seen his terrific role in *Local Hero*, you know what an excellent performer Lawson can be when given the depth of a lead role.

Lawson had been looked at, but passed over for the role of Wedge in 1976. He was in France for a different job, when Lucasfilm contacted him and beckoned him to return to the UK right away because the original Wedge had not worked out.

Lawson had the same difficulty that other Rebel pilots had with learning their lines by the script cues. "I sat there in front of the camera

and George said 'I just want you to do all your lines.' As an actor you need some sort of cues. I said, 'I can't do this, just tell me what the lines are and I'll say them back to you.'

Lucas said the line, and Lawson repeated it, while Lucas gave him complex directions like "Say it faster."

Most of the minor actors only received the script pages they appeared in because Lucas wanted to keep the story under wraps. "I was lucky enough that Mark Hamill smuggled



me one across, we became friends at that time, so I knew what was going on."

There has been some confusion about the character of Wedge in the briefing room scene. The actor who sits next to Luke and says the line, "That's impossible, even for a computer," a line that is designated as Wedge's in both the script and in the novel, is not Denis Lawson.



Because the script shows that line as Wedge's, it means technically two different actors portrayed Wedge in the first film. That is, of course, if you want to get really technical. Denis Lawson portrays all other onscreen appearances of Wedge.

Recently Lawson appeared in a musical called *Lust*, which had a run in Philadelphia and off-Broadway in New York. It was his first time doing theater in the states and he describes it as, "Great fun."

He's looking forward to seeing *Star Wars* in the theater again. "I'll be very interested to see what they have added in terms of effects. Things move forward so quickly with that now."

Lawson likes being remembered for *Star Wars*, and says his fan mail has been, "consistent and extraordinary" over the years.



GARRICK HAGON BIGGS

Contributed by James Swallow

Many Rebel pilots

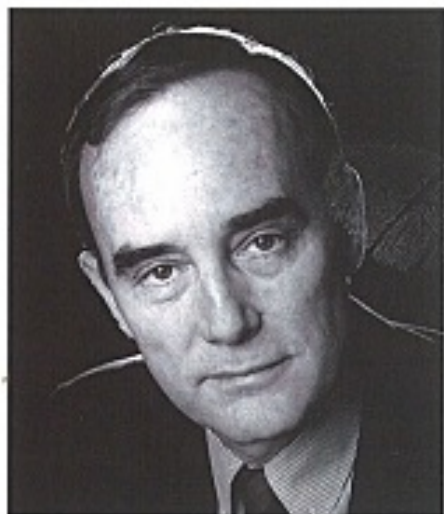
fought and died at the Battle of Yavin so that Luke Skywalker could hammer home that fatal torpedo that detonated the Empire's terror weapon. But the loss that must have hit Luke the most was that of the friend we hardly saw, Biggs Darklighter, Skywalker's childhood pal from the deserts of Tatooine. Played by actor Garrick Hagon, Biggs' death doesn't just end with a noble death in outer space—it began in the desert... but more on that elsewhere.

Most recently seen as a CNN reporter in *Mission Impossible*, Hagon is one of the UK's American actor colony. Casting his mind back to those early days, Hagon recalls the initial meeting with George Lucas that brought him into the realm of *Star Wars*. "I had just been out in the desert on a film called *Mohammed*, later called *The Message*, so I had quite a lot to talk about to do with the desert, and he had just come back from Morocco and Tunisia having been scouting locations there. It was a very easy conversation because George was quite ill at ease with interviewing the actors and we were told to keep talking! We were advised that George could be very silent, and we were to just chat. It was fun for me to go back to the desert, because I'd learned quite a bit of Arabic. The desert, the heat and all that was not a new experience for me. I was only on the location for one day, mainly I was kicking around in Djerbal"

He mentions that Biggs' cape was a major point of conversation, and describes Mark Hamill's jokes when they met for a costume fitting. "He threw his arms around me and said 'You're my best buddy!', and it began to dawn on me that this might be an important role!"

Hagon remembers racing home to the UK to perform in a BBC play the same night, and then heading off to Holland for a role in Sir Richard Attenborough's war feature *A Bridge Too Far*. "He wanted me to cut my hair, and I said I couldn't because I was doing *Star Wars* and he said, 'You're going to cut your hair because everybody in this film, including Sir Lawrence Olivier has cut his hair!' So I did, and then I had to go back to George and say 'Look at my hair,' and George said, 'What's the matter? You got your hair cut at the Academy, that's okay!' Then he gave me this wonderful flight helmet and said, 'What do you think of this? I think you've got the best one! I wish I'd kept it!'"

Biggs' first onscreen moments were originally to have been early on in the movie, in a cut scene where Luke visits some friends at Anchorhead, including one friend who was portrayed by actress Koo Stark. Here we would have seen Luke's first inklings of the "larger world" Ben Kenobi mentioned when Biggs confessed to him he was bound for the Rebel Alliance, imploring Luke to come with him. As fate would have it, the two would catch up to



each other a lot quicker, meeting once again (in another excised moment) in the hangar bay on Massassi, just before the Rebels took off to attack the Death Star. During the battle, Biggs (with the characteristic black and yellow checkerboard helmet) took up Luke's wingman position, Red Three. George Lucas decided that Biggs' earlier scenes hampered the flow of the movie, so they were cut from the original film, and won't be included in the *Special Edition*.

In reaction to the ongoing *Star Wars* phenomenon, Hagon notes that, "Nothing like it has happened in my experience of filmmaking." What does he attribute the success to? "Nothing

Facing Page: (clockwise, from top) Denis Lawson in the cockpit as Wedge in *Star Wars*; Lawson as he appears today; and the uncredited actor who spoke Wedge's lines in the *War Room*.

This Page: (top to bottom) Garrick Hagon in *Star Wars* as Biggs, and as he appears today.

else had this love in it. It's something I felt when I first saw *American Graffiti*, the nostalgia and the love that most directors miss. I think that's the key, some sort of strong feeling for the characters, an attachment." He compares *Star Wars* to *Batman*, in which he and his wife Lisa Ross played Bruce Wayne's parents. "It just kind of paled in comparison!"

In reaction to news of the forthcoming Special Edition of the trilogy, Hagon is noncommittal, noting that while *Star Wars* effects may be spectacular, it's the characters that drive the story. "That isn't what makes the film. The special effects stuff will be fun, but the core of the film is the relationships, they're so strong."

Garrick is amused to see the return of the Darklighter name with the character of Gavin Darklighter in Michael Stackpole's *X-Wing* novels. The cousin of Biggs, the young Gavin takes to the stars with Rogue Squadron, partially in memory of his brave relative's sacrifice for the Rebel cause. "Well, that's nice to hear, to have an ancestor of Biggs who will fly again." He adds that a female fan in the US sent him a comic book based on the character of Biggs. "I treasure that!" he smiles.

Hagon was no stranger to his fellow *Star Wars* cast members. "I met Anthony Daniels first when he was coming to an acting class in Manchester given by *One Foot in the Grave's*

Richard Wilson, which I was assisting in. And then went to Tunisia for *Star Wars* and there he was." His other connection dated back to his childhood days, when he played the young Prince of Wales with Sir Alec Guinness in a Canadian production of *Richard III*. "Many years later I was introduced to him again on *Star Wars* in Tunisia, and it was like the closing of a circle in many ways." He smiles, "I had a wonderful entrance in *Richard III*, where he had to bow and kiss my hand, but he didn't kiss it on the set of *Star Wars*!"

JACK KLAFF RED FOUR/JOHN D.

Jack Klaff is certainly the most enigmatic of the Rebel Pilots. Why? His shots were completely cut from the final film. In the novel, the character of John D., is an extremely young and inexperienced pilot who gets shot out of the sky in the midst of celebrating his first bull's-eye of an Imperial TIE fighter. It's a poignant moment in the book, but not poignant enough for the film, which was already long by Hollywood standards even after many scenes were trimmed.

But even though he only had a tiny, tiny part in *Star Wars* people are still impressed. "The bookkeeper here at Princeton is absolutely a-twitter that I was in *Star Wars*," says Jack speaking from Princeton University in New Jersey where he and his wife are currently guest-teaching theater and storytelling.

Jack echoes the sentiments of other pilots when he describes how no one had any idea what they were becoming involved with.

"Most of the actors were like, 'You have no idea how terrible this film is. I'm not worried about this ever seeing the light of day. I'm just doing it for the money,' or 'This is a bloody cartoon, I can't say this dialogue!' When it became the biggest grossing film ever I thought, well that just shows what actors know!"

Klaff filmed his scene in between stints working with the Bristol Old Vic repertory theater and the Royal Shakespeare Company.

"George Lucas was the most decent, unassuming guy. He told me 'Look there! I did, said my line. He said 'Thank you very much. Good Job! And that was it. I was actually on set

for maybe an hour."

For the first time ever, Jack is proud to present the famous missing lines of dialogue from Red 4:

Red 4 standing by.
I've got one, I've got one.
I'm hit! Arrrrgh!

We'll all sleep better knowing that this piece in the making-*Star Wars*-puzzle has finally been located.

As an actor, you never know when a project is going to come out. Klaff was working at Stratford on Avon when someone started exclaiming about this terrific movie they had just seen called *Star Wars*. Klaff mentioned that he was in *Star Wars*, but no one believed him. It caught Klaff by surprise, in fact, unbeknownst to him, his agent had been sending out resumes for Klaff that listed a credit mistakenly called "*Stan Wars*" for months before the movie came out.

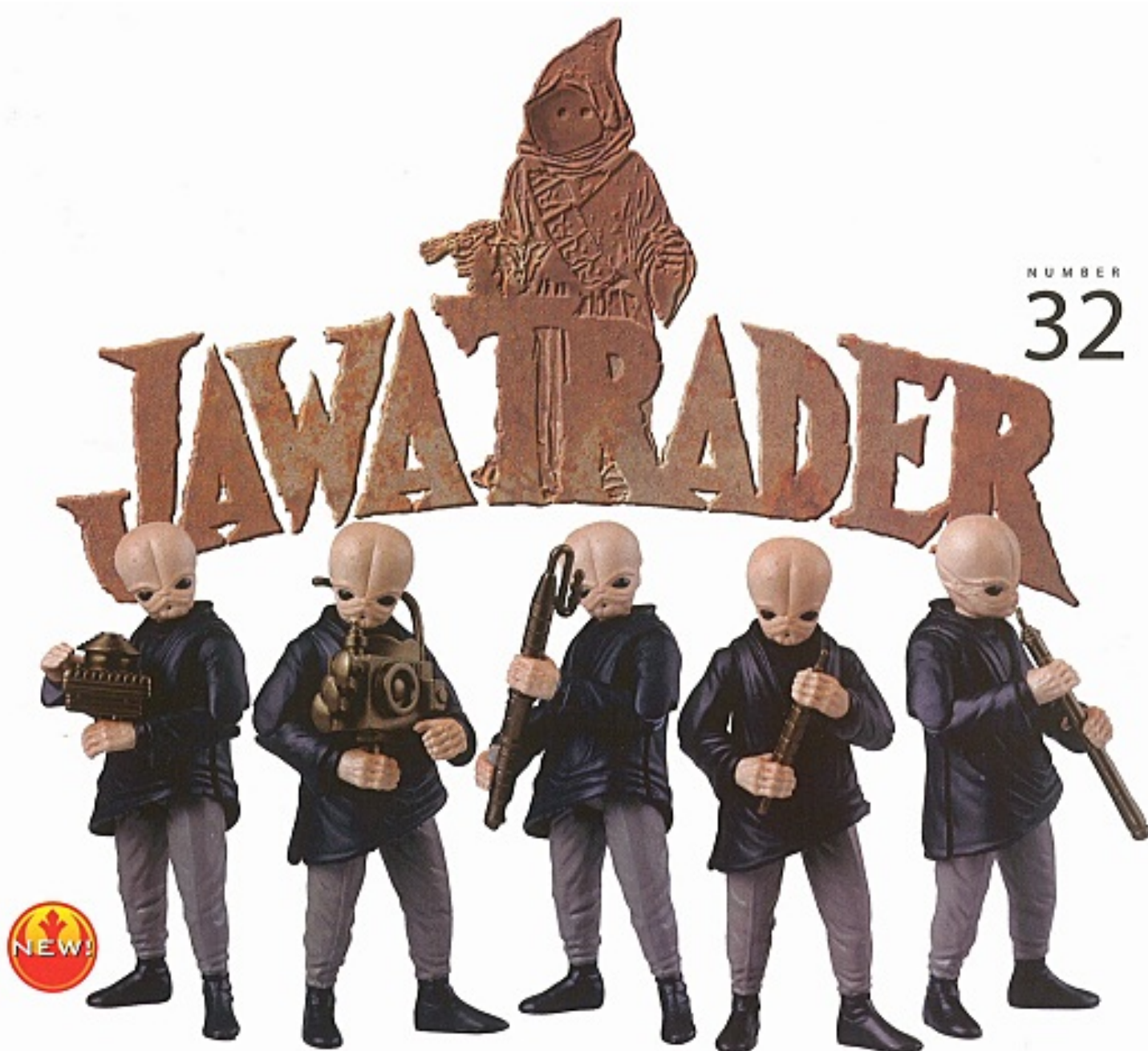
Klaff has also appeared in *For Your Eyes Only*, *King David* with Richard Gere, and television productions of *Poirot* and *Sherlock Holmes*. He has just finished a book called *The Bluffer's Guide to the Quantum Universe*. He continues to do Shakespeare, and solo performances each at the Edinburgh Festival.

Jack still has quite a high regard for *Star Wars*, and George Lucas. "When I first saw it I thought, he's done something extremely clever with storytelling and also something very powerful emotionally." 🍌

Missing in Action

The *Star Wars Insider* was unable to locate three Rebel Pilots (pictured at left, from top to bottom) Drewe Hemley (Red Leader), Graham Ashley (Gold Five), and Jon Morton (Dack). We believe that one or more of these actors may be deceased. If you have information about these men please contact Jon Bradley Snyder at PO Box 111000 Aurora CO 80042, and help us solve the unsolved Rebel pilot mystery!





FAN CLUB EXCLUSIVE

Cantina Band Member Action Figure

The Star Wars Fan Club celebrates the 20th Anniversary of Star Wars with our most exciting offer ever: the never-before-available Cantina Band Member action figure from Kenner! This is the first time Kenner has ever made an exclusive offer available only through the Fan Club, and it is being made available now for pre-order only to Fan Club members.

This figure will not ship until the actual 20th Anniversary of Star Wars in May 1997, but you can pre-order it now, and guarantee your

figure, if you are currently a member of the Star Wars Fan Club. If you are not a member of the Fan Club and would like to pre-order the figure before May, you may join the Fan Club and place a figure pre-order at the same time. No orders from non-Fan Club members will be taken prior to May 1997.

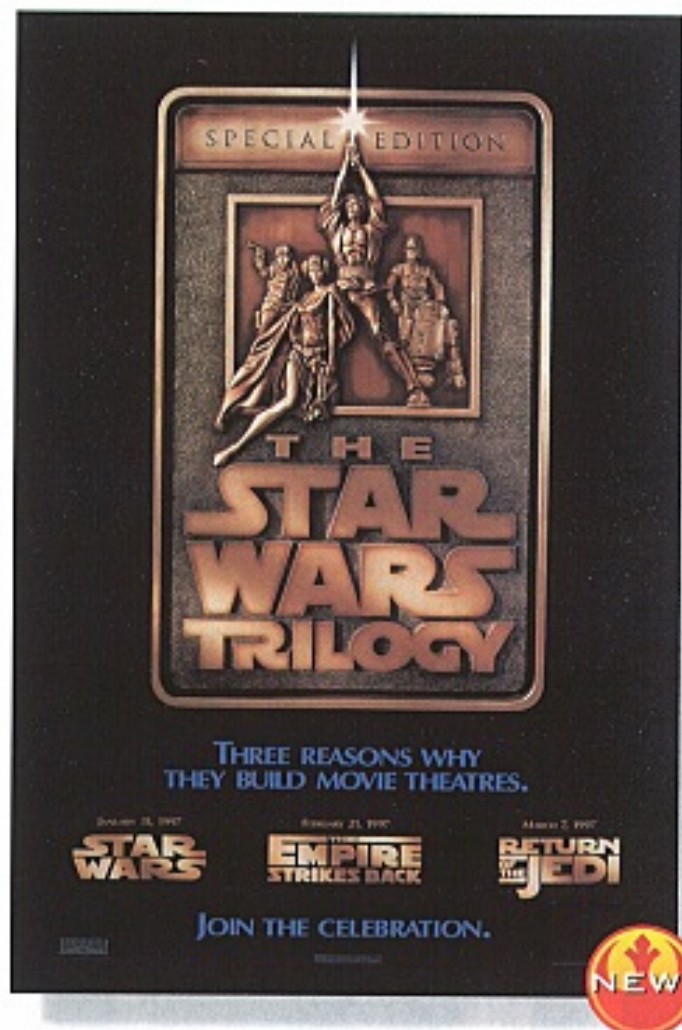
Each Cantina Band Member action figure comes with five musical instruments, the most accessories of any Star Wars action figure to date, and it is articulated at the neck, shoulders, legs, elbows, and wrists! Order five and the

Bithian band Figrin D'an and the Modal Nodes can be yours.

Pre-orders can be made by Fan Club members only. Figures will not ship until May 1997. Special separate shipping charge applies to this item (see below). This figure will not be available on carded packaging. There is only one figure with one sculpt.

LKN19 One Figure: \$9.00
(plus \$1.50 special separate shipping charge)

LKN20 Five Figures: \$45.00
(plus \$5.00 special separate shipping charge)



Star Wars Trilogy Special Edition Advance One Sheet

Here it is, the official advance one sheet for the *Star Wars Trilogy Special Edition*. This is the exact same poster sent out by 20th Century Fox to theatre owners nationwide. Measuring a large 27" x 40", this poster is printed on high quality glossy stock and features the *Star Wars Trilogy Special Edition* gold ingot.

Limit one per customer.

LP52 \$25.00

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Star Wars Insider 20th Anniversary T-shirt

We're excited about our new logo, and we want to give you a chance to wear it with our first ever *Star Wars Insider* T-shirt. These nice black 100% cotton T-shirts have the *Star Wars Insider* logo in bright orange/yellow gradation on the front and the *Star Wars* 20 Years logo silk-screened on the sleeve. Show everyone you are on "Team Insider" with this cool shirt, which will only be offered in 1997.

LTS38S Kids Small LTS38M Kids Med. LTS38L Kids Lg.
\$7.95 each
LTS39M Adult Med. LTS39L Adult Lg. LTS39X Adult X-Lg.
\$9.95 each
LTS39XX Adult XX-Large \$11.95



Rawcliffe 20th Anniversary Mug and Keychain Set

Rawcliffe helps celebrate 20 years of *Star Wars* with this exclusive mug and keychain offer available only through the *Jawa Trader*. This fine black ceramic mug has a 12-ounce capacity and comes with a fine quality pewter logo of the official *Star Wars* 20 years design. The mug comes with a matching pewter keychain all for one low price.

LMUG9 \$18.50



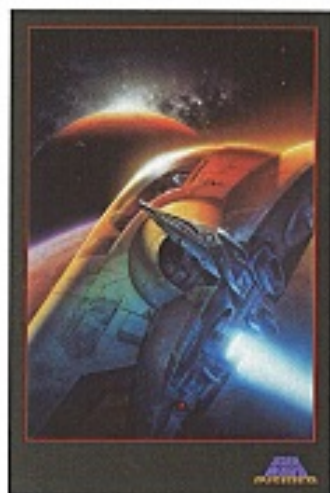
Han Solo in Carbonite

This is the product that no one thought possible: an exact replica of Jabba's favorite wall hanging, Han Solo in carbonite. Measuring over 6 1/2 feet tall this beautiful item is the result of a five day manufacturing process. Cast from the actual mold in the Lucasfilm Archives, Han Solo in carbonite is made from fiberglass like the original, and is exquisitely painted with a three color process. The dimensions are as follows: height: 83", width: 36", depth: 14 1/4". Has eight control panels (non working) and back side is enclosed. Weighs over 70 lbs. and is shipped in one container. Each one comes with certificate of authenticity signed by V.P. of Lucasfilm Licensing Howard Roffman and artist Mario Chioldo. Limited edition of 2,500 pieces, and the Fan Club will be getting some of the first ones available. Advance orders taken now!
No foreign orders on this product
LLC5 \$1,200.00



Deluxe Stormtrooper Prop Replica

We are proud to present Don Post Studios first *Star Wars* life size prop replica statuette, a full-body stormtrooper based on the original props from the *Star Wars* trilogy. This full-size, fiberglass replica features all the components of a stormtrooper from head to toe, including the black body glove, eighteen armor components of pristine white fiberglass, a helmet, and a blaster. Six feet tall, the deluxe stormtrooper will create both an imposing presence and a spectacular display piece for your home or office. Now you can control your own soldier of the Empire, and you don't even have to travel to a galaxy far, far away to capture one!
No foreign orders on this product.
L26N \$4,995.00



▲ *Slave I* by Tsuneo Sanda

Tsuneo Sanda does it again! For the first time *Slave I* takes center stage in a collectible poster. This lovingly rendered space scene depicts the lonely quest of the intergalactic bounty hunter. Squint and you can see Boba Fett, painted in accurate scale, at the center of the piece. Vibrant color printed on high quality stock, 24" x 36".
LP42 *Slave I*: \$15.00



▲ *George Lucas: Creative Impulse*

This Drew Struzan masterpiece is now available exclusively from the Fan Club as a high quality collectible poster. The front cover of the popular book *George Lucas: The Creative Impulse*. This poster measures 24" x 36" and is superbly printed with vibrant colors.
LP44 *George Lucas*: \$15.00

▼ *Yoda* by Tsuneo Sanda

The full page Yoda illustration from *Insider* #26 has been blown up to a spectacular 24" x 36" high quality poster. Beautifully painted by one of Japan's premiere science fiction illustrators, Tsuneo Sanda, this poster is a must for fans of the 800 year old Jedi Master.
LP45 *Yoda*: \$15.00



▲ *Millennium Falcon* by Tsuneo Sanda

This gorgeous, highly detailed 24" x 36" poster, features the *Millennium Falcon* escaping the clutches of the Death Star while TIE fighters chase in pursuit. This beautiful poster is available exclusively through the Official *Star Wars Insider* and quantities are limited. Printed on high-quality stock. A must for any *Star Wars* collector.
LP40 *Millennium Falcon*: \$14.00



▼ *Boba Fett 15th Anniversary Mylar Poster*

To celebrate the 15th anniversary of *The Empire Strikes Back*, the *Star Wars* Fan Club has produced exclusively for its members this beautiful 27" x 41" gold mylar (with 4 additional colors) poster featuring everybody's favorite bounty hunter, Boba Fett. Quantities are very limited.
LP30 *Boba Fett*: \$95.00



Luke Skywalker Bespin Jacket, Han Solo Vest

Created with high-quality fabric and stitching these costume replicas are superior in every way to the versions originally offered by the Fan Club fifteen years ago. Available only from the Official *Star Wars* Fan Club. Accept no cheap imitations, order the real thing today! Please note, vest sizes run large.

LJK2M Luke Skywalker Bespin Jacket: Medium
LJK2L Luke Skywalker Bespin Jacket: Large
LJK2X Luke Skywalker Bespin Jacket: X-Large
\$79.95 each

LJK1M Han Solo Vest: Medium
LJK1L Han Solo Vest: Large
LJK1X Han Solo Vest: X-Large
\$59.95 each



Collector Statuettes

Cold-cast resin statuettes from Applause are each hand painted collectibles of your favorite villains from Star Wars. Each statuette is a limited edition of 5,000 and comes gift boxed with signed and numbered certificate of authenticity.

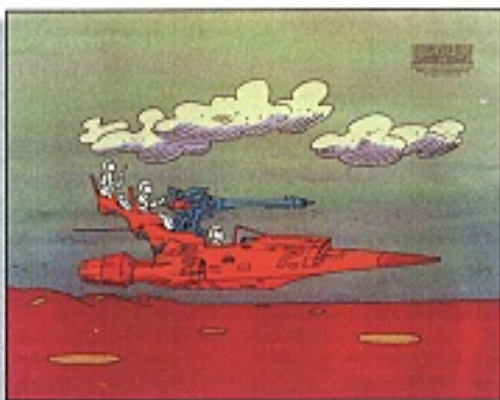
- LAPP22 *Shadows of the Empire*
 LAPP23 *Bounty Hunters*
 LAPP24 *Jabba the Hutt*
 \$60.00 each



Boba Fett the Bounty Hunter

This new serical is a hand silkscreened reproduction of an original cel from the "The Star Wars Holiday Special." Each serical comes complete with color lithograph background, certificate of authenticity, Lucasfilm seal, and is double matted and sealed in protective plastic. Matted serical measures 15" x 17". Limited edition of 5,000.

LCEL1 \$89.95



Stormtrooper Battle Cruiser

Another great moment from the brilliant animated sequence from "The Star Wars Holiday Special" is captured in this beautiful serical. Matted serical measures 15" x 17". Limited edition of 5,000.

LCEL2 \$89.95



Chewbacca Maquette

Chewbacca comes to your house! Illusive Originals has created a bust of your favorite Wookiee in approximately a 1 to 1 scale. Made from foam filled latex and covered with Wookiee type hair (hand-laid yak and camel hair). Eyes are made from an acrylic based material that offers a startling quality. This replica of the original Chewbacca from the Lucasfilm Archives measures 17 inches tall, 9.5 inches wide, and 14 inches deep. The maquette is a limited edition of 7,500 pieces and is mounted on a wooden base with a brass plate indicating the number of the edition which matches the signed certificate of authenticity.

LLC6 \$240.00



Skywalker Lightsaber Prop Replica

This piece is made from computer controlled milled and lathed parts of brushed nickel-steel tubing, with die stamped metal parts and injection molded plastic. Each lightsaber is a limited and numbered edition that comes with a museum quality display case with plaque and certificate of authenticity.

LLC4 \$349.95



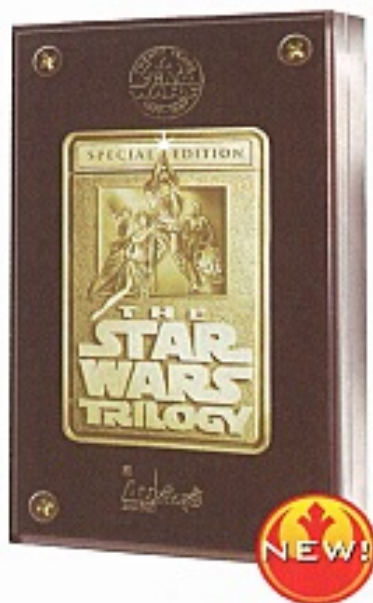
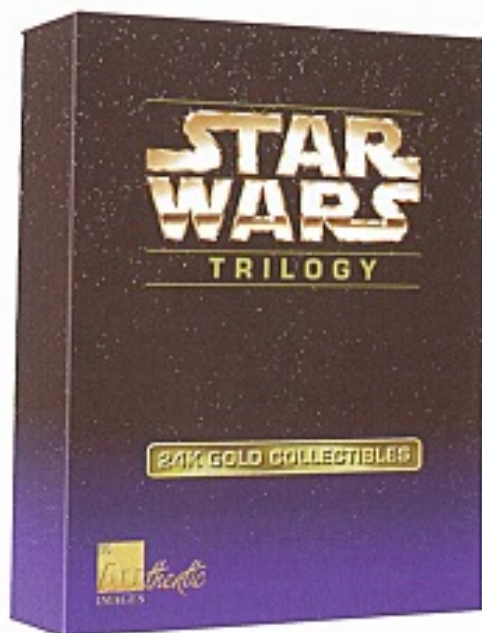
Deluxe Darth Vader Mask

From Don Post Party Professionals comes the definitive *Star Wars* wearable art. Exact in every detail, modeled from the original in the Lucasfilm Archives. This collector's helmet is constructed of fiberglass and fully lined, allowing it to be wearable. Each mask is numbered and made to order in their Hollywood studio.
L26K \$1,100.00



Deluxe Boba Fett Helmet

One of the most popular characters in the *Star Wars* trilogy, Boba Fett's battered and worn helmet is reproduced here directly from the original in the Lucasfilm Archives as seen in *The Empire Strikes Back*. The Deluxe Collector's Helmet is cast in high quality fiberglass, and is extraordinarily detailed to show the tremendous battle damage Fett has endured. Mandalorian helmets are hard to come by, but now you can wear this film-quality collectible on hunts of your own!
L26M \$995.00



24k Gold *Star Wars* Trilogy Special Edition Ingot

Authentic Images is the exclusive manufacturer of the unique Photo Imaging process where 24k gold is electroplated on a stainless steel base creating an image with depth, clarity, and detail. Each ingot is mounted in 1/2 inch thick acrylic holder that measure 5 1/4" long and 3 1/2" wide. This limited edition of 5,000 comes with a certificate of authenticity.
LLC7 \$75.00



Jabba the Hutt Maquette

The high quality latex construction of this startlingly life-like Jabba the Hutt recreates the slug-like look and feel of this intergalactic crime lord right down to his drooling mouth. A mantle piece you won't be able to take your eyes off of! Quantities very limited.
LLC3 \$239.00



Star Wars Trilogy Special Edition Keychain

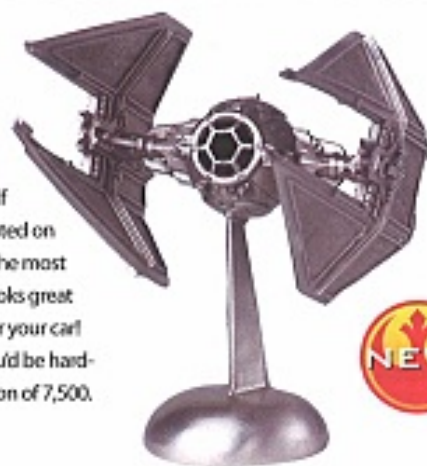
Measuring 1½" x 1½" this solid pewter ingot of the *Star Wars Trilogy Special Edition* logo makes a great gift for that hard-to-buy-for *Star Wars* fan.

LKC1 \$10.00

TIE Interceptor

The incredibly detailed TIE Interceptor is the latest masterpiece from Rawcliffe. This large pewter sculpture weighs almost a half pound with wings that are 3½" long. Mounted on a wooden base the TIE Interceptor, one of the most interesting ship designs from the trilogy, looks great on a desk, a shelf, or as a hood ornament for your car! (Well, maybe not a hood ornament, but you'd be hard-pressed to find a cooler one.) Limited edition of 7,500.

LM32 \$94.95



Exclusive Shadows Ceramic Mug and Pewter Keychain Set

This exclusive set has the *Star Wars* logo in red on finely crafted pewter, on both a *Shadows* mug and keychain. Limited quantities available.

LMUGB \$24.00

LM28 Outrider \$45.00

LM27 C-3PO \$17.50



LM29 Slave I \$35.00

LM30 Sail Barge \$45.00

LM31 Lando \$19.50



Pewter *Star Wars* Ships and Characters

LM4 Yoda

LM5 Ewok

Each 1½" tall
\$12.50

LM6 R2-D2 (1½")

LM7 Princess Leia (2½")

LM8 Luke Skywalker (2½")

LM9 Han Solo (2½" tall)
\$17.50

LM10 Stormtrooper

LM11 Boba Fett

LM18 Bib Fortuna

LM19 Admiral Ackbar

LM20 Gamorrean Guard

LM21 Emperor

Each 2½" tall

\$19.50

LM12 Chewbacca (3" tall)

LM13 Obi-Wan Kenobi (2½")

\$27.50

LM14 Darth Vader (2½")

\$30.00

LM15 A-wing Fighter

LM16 B-wing Fighter

LM22 Small TIE Fighter

Each 3" long

\$40.00

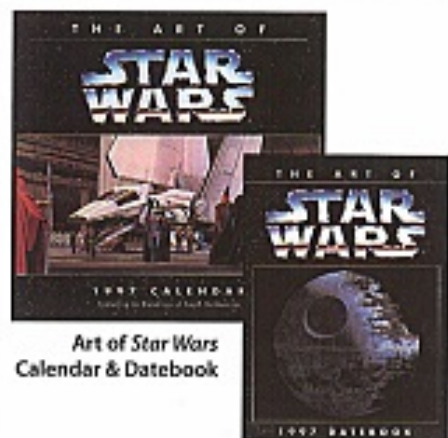
LM23 Snowspeeder

LM24 Y-wing

LM25 Small X-wing

LM26 Shuttle Tydirium
Each Approx. 3" Long
\$45.00

LM17 Imperial Star Destroyer
4" long
\$75.00



Art of Star Wars
Calendar & Datebook

Art of Star Wars Calendar & Datebook

Two more ways to track time with Star Wars! New 1997 Art of Star Wars Calendar features McQuarrie production paintings. The Art of Star Wars Datebook has the spectacular sketches, paintings, and models that brought the trilogy to life.

LPM17 Art of Star Wars Calendar \$12.95

LPM18 Art of Star Wars Datebook \$13.95



Star Wars Posters

All I Need to Know About Life I Learned from
Star Wars

LP46 \$8.00

Art of Star Wars, Luke Battles Vader

LP47 \$8.00

Star Wars, Rancor

LP48 \$8.00

1997 20th Anniversary Collector's Edition Calendar

Beautiful new calendar with different foreign or domestic movie poster art representing each month of the year.

LPM15 \$11.99

1997 Vehicle Calendar

A highly graphic calendar incorporating Ralph McQuarrie production paintings, vehicle blueprints and model photos for every month of the year. Includes a fold-out blueprint poster.

LPM16 \$12.95

1997 Vehicle Calendar

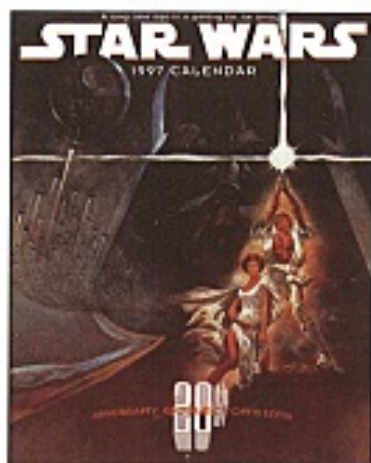


Vehicles of the Rebel Alliance

The Vehicles of the Rebel Alliance poster has specifications of starships laid out beautifully in full-color, 24" x 36". (Shown above Vehicles of the Galactic Empire poster).

LP43 \$15.00

Star Wars 1997 20th Anniversary Collector's Edition Calendar



Star Wars Blueprint Collection

Eight 11" x 14" blueprints in a set.

LBP1 \$15.00



Vehicles of the Galactic Empire

Who has your favorite ships? Confess, it's the Empire isn't it? Keep track of all the vehicles used to hunt down the Rebellion with this neat poster. The Vehicles of the Galactic Empire poster has specifications of starships laid out beautifully in full color, 24" x 36".

LP53 \$15.00



The Empire Strikes Back Limited Edition Lithographs

These are original, production painting lithographs that are signed and numbered by Ralph McQuarrie with a lighted, one-of-a-kind, original 70mm film frame from *The Empire Strikes Back*. Each film frame is unique. There are no two alike. When these are sold out—that's it! Only 2,500 are available. This handsome product comes framed (18" x 12", bevel-cut mat and black metal frame) to hang on the wall and is back lit (pressure

sensitive light, push button to light). Bottom left is the original 70mm film frame.

LTC35

Battle of Hoth

LTC36

Cloud City of Bespin

\$200.00 each.



The Empire Strikes Back 70mm Collector Film Frames

These two different film frames include a full-screen letter box image and a one-of-a-kind 70mm film frame from *Empire* viewable through a die-cut window. No two frames are alike! The Luke Skywalker card shows Luke on his tauntaun on the planet Hoth. The *Millennium Falcon* card shows the ship evading Star Destroyers. The back of the cards includes filmography representing the range of footage found in these editions. All this comes in a handsome, clearsealed, diamond cut acrylic protective holder suitable for display (7 1/4" x 2 1/4"). These are very collectible! Quantities are very limited!

LTC31 Luke Skywalker

LTC32 Millennium Falcon

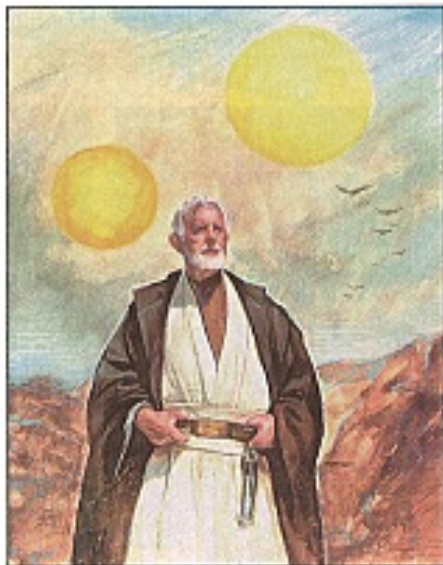
\$25.00 each



Freedom Nadd Uprising Signed Art Print

This excellent art print by *Star Wars* maestro Dave Dorman depicts the great Jedi battle that occurred 4000 years before Luke Skywalker. This painting appeared on the cover of the *Dark Horse* comic of the same name. The *Freedom Nadd Uprising* is printed on quality archival paper with light-fast inks and measures 16" x 20". All are signed and numbered by Dorman himself in a limited edition of 1,500.

LP51 \$45.00



Obi-Wan Kenobi Signed Art Print

This beautiful portrait by acclaimed artist Dave Dorman features Jedi Knight Obi-Wan Kenobi regally posed on the planet of Tatooine, under twin suns. The first in a new series of portrait paintings, this is limited to a print run of 1,500, and is signed and numbered by the artist. Printed on quality archival paper with light-fast inks. Comes with matting and framing recommendations. Sure to become a collector's item. Size: 16" x 20".

LP39 \$45.00

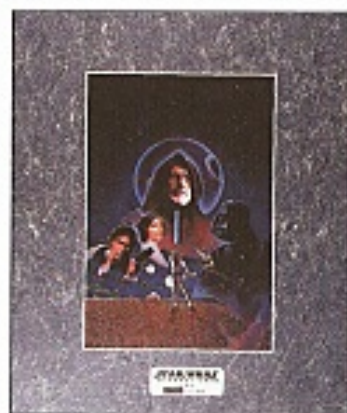
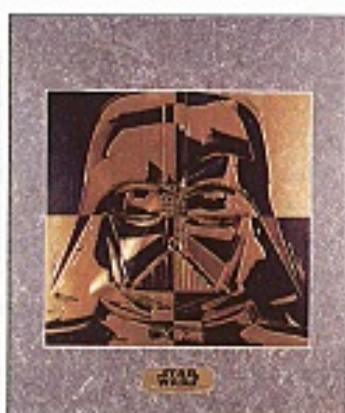
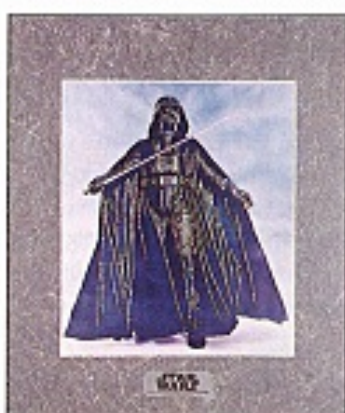
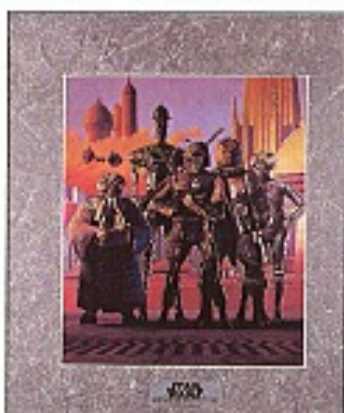


Star Wars Trilogy Chromart

- LAP1 Space Battle
- LAP2 Black and Gold Darth Vader
- LAP3 Escape from Hoth (not shown)
- LAP4 Darth Vader
- LAP5 Imperial AT-AT Attack on Hoth (not shown)
- LAP6 R2-D2 and C-3PO
- LAP7 B-wing Fight Scene
- LAP8 Bounty Hunters
- LAP9 Star Destroyer Attacks (not shown)

Size: 11" x 14"

\$12.00 each



International Video Box Cover Limited Edition ChromArt

John Alvin's terrific International Star Wars video box cover art is finally available in America with these three new ChromArt prints. Strictly limited to an edition of 10,000. Matted size is 11"x14".

- LAP13 *Star Wars: A New Hope*
- LAP14 *The Empire Strikes Back*
- LAP15 *Return of the Jedi*

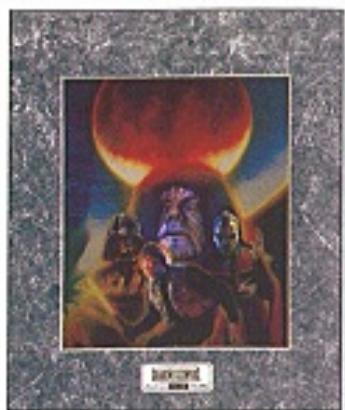
\$13.00 each

Shadows Of The Empire Chromart

Now you can put *Shadows of the Empire* on your wall. These chromium prints from Zanart show Drew Struzan's art from the *Shadows* novel, and the ominous full-face Prince Xizor from the *Shadows* "Art of" book. A smaller run than usual on these prints, with only 4,500 made.

- LAP16 *Shadows cover*
- LAP17 Prince Xizor

\$13.00





Hildebrandt Illustration



Darth Vader



Han & Chewie



R2-D2 & C-3PO



Luke & C-3PO



Darth Vader Stipple



Center for the Arts (white)



Star Wars Hat



Darth Vader Boxers

Classic Star Wars Shirts

It's 1977 all over again with these great iron-on T-shirt designs available for the first time in years. Five classic styles.

LTS30M, L, X	Hildebrandt
LTS31M, L, X	Darth Vader
LTS32M, L, X	Han & Chewie
LTS33M, L, X	R2-D2 & C-3PO
LTS34M, L, X	Luke & C-3PO
	\$16.00 each

Center for the Arts at Yerba Buena Gardens

Exclusive Jawa Trader warehouse find! Commemorative T-shirts from the 1995 San Francisco Art of Star Wars exhibit. Beautiful full-color print available on black or white shirts. Limited quantity available.

LTS36B	White Tee (Youth)
LTS37B	Black Tee (Youth)
	\$16.00 each

Star Wars Hat

An adjustable, one-size-fits-all durable black hat with individually embroidered logo.

LCAP1 \$16.00

Silk Darth Vader Pattern Boxers

LBOX35, M, L, XL \$23.00



Boba Fett



Princess Leia



Chewbacca



Yoda



C-3PO



Stormtrooper



Rebel Alliance



Creatures and Aliens



Galactic Empire

Star Wars T-Shirts

Available in M, L, XL, 100% cotton.

- LTS24 Rebel Alliance
- LTS25 Creatures and Aliens
- LTS26 Galactic Empire

\$14.00 each

Star Wars Stipple Shirts

Available in M, L, XL, 100% cotton.

- LTS10 Boba Fett
- LTS11 Princess Leia
- LTS12 Chewbacca
- LTS13 Darth Vader (previous page)
- LTS18 Yoda
- LTS22 C-3PO
- LTS23 Stormtrooper

\$15.00 each



New Star Wars Ties

Each tie is made of polyester.

LT14 Darth Vader line art
LT15 Han & Chewie line art
LT16 Yoda Lineart

LT17 Imperial AT-AT's
LT18 Death Star Rising
LT19 C-3PO & R2-D2

LT20 Death Star Assault
\$13.00 each



Star Wars Masks

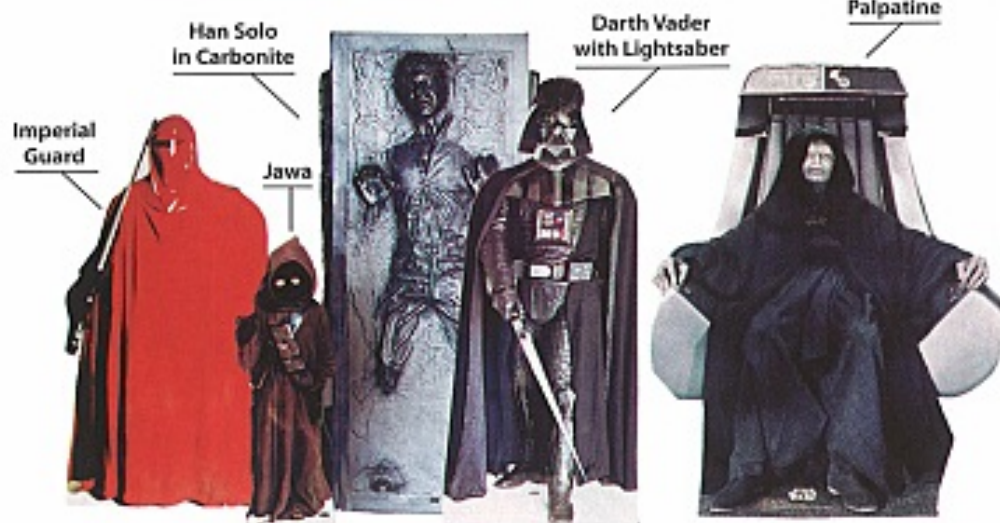
These fantastic replicas from the Star Wars saga can be proudly displayed at home or worn at the next galactic party!

L26A Darth Vader (plastic) \$58.00
L26B Stormtrooper (plastic) \$72.00
L26H Boba Fett (plastic) \$72.00
L26L Emperor's Royal Guard \$70.00

Star Wars Ties

These ties are the perfect accessory for all true fans. Each tie is made of polyester unless otherwise indicated.

LT1 Characters
LT2 Trench Scene
LT3 Star Wars Original Illustration
LT4 Star Wars Poster \$14.00 each
LT5 Silk Darth Vader
LT10 Silk Vehicle
LT19 Silk Vader Pattern \$25.00 each
LT12 Star Wars International Video Art Tie \$13.00
LT13 Star Wars Characters II Tie \$13.00



Boba Fett Vinyl Model Figure Kit

Add to your collection with these new vinyl model kits from Screamin'. Each highly detailed kit, molded in high-quality vinyl, is ready to assemble and paint.

L164D Boba Fett 1/4 Scale (18" tall) \$69.95

L164K Boba Fett 1/6 scale \$66.00

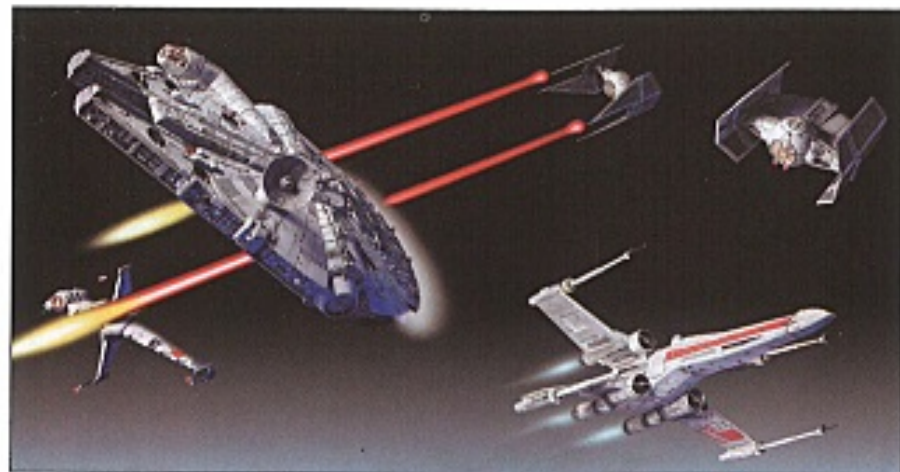
(Not shown, different pose than larger kit)

Star Wars Life-Size Stand-ups

Each of these life-size cardboard stand-ups are approximately 5 1/2 feet tall.

LSU1	C-3PO
LSU2	Luke Skywalker
LSU3	Stormtrooper
LSU4	Han Solo
LSU5	Princess Leia
LSU6	R2-D2
LSU7	Darth Vader
LSU8	Yoda
LSU9	Chewbacca
LSU10	Boba Fett
LSU11	Han Solo in Carbonite
LSU12	Darth Vader with Lightsaber
LSU13	Jawa
LSU14	Imperial Royal Guard
LSU16	Admiral Ackbar
LSU17	Princess Leia Slave Outfit
LSU18	Tusken Raider
LSU19	Emperor Palpatine
LSU20	Obi-Wan Kenobi

\$35.00 each



Star Wars Model Kits

Build all these great Star Wars models, and then let the Imperial and Rebel forces battle for control of the galaxy.

- L25C Vader's TIE Fighter
- L25E X-wing Fighter \$9.20 each
- L25P Battle of Hoth Action Scene: \$13.20
- L25D Millennium Falcon: \$17.20
- L130 Star Wars Model Gift Set (3 piece set) B-wing Fighter, X-wing Fighter, TIE Interceptor \$18.25
- LMK4 Boba Fett's Slave I: \$15.25



Princess Leia Pre-Painted Vinyl Kit

The first Princess Leia pre-painted vinyl model kit is here! This 1/6 scale kit has remarkable detail and depicts Leia in a classic: with blaster in hand, ready to fight it out with stormtroopers.

L164L \$29.50



Obi-Wan Pre-Painted Vinyl Kit

Add to your collection with this new vinyl model kit from Polydata, molded in high-quality vinyl, painted and ready to assemble.

L164H \$34.95



Shuttle Tydirium Model Kit

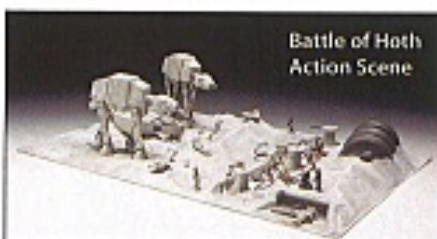
L25N \$12.95



Cutaway Millennium Falcon

For the first time in a model this famous ship is fully revealed, with removable top panels that show off the detailed interior with computers, lounge area, cockpit, and weapons bay.

LMK9 \$28.95



Battle of Hoth Action Scene

Jabba and His Throne Room



Encounter with Yoda Action Scene Model Kit

This scene recreates Yoda training Luke Skywalker in the ways of a Jedi, while inside his cave on Dagobah. Injection-molded cave roof lifts off to reveal a detailed interior that includes Yoda and Luke figures.

LMK8 \$14.95

Jabba and His Throne Room Action Scene Model Kit

A large vacuum-formed base with molded styrene walls, recaptures the Throne Room of Jabba the Hutt. Includes Jabba, Leia, Boba Fett, and Sy Snootles and the Max Rebo Band.

Measures 16.75" x 11".

LMK7 \$14.95



Vinyl Figure Kits

Screamin' Models high quality, highly detailed, ready to assemble and paint line of vinyl model kits.

L164I Tusken Raider 1/4 scale \$79.95

L164J Luke Skywalker 1/4 scale \$79.95



Star Wars Customizable Card Game

Decipher's wildly popular limited edition black bordered cards are now available in bulk, with retail display boxes! You will not find lower prices on these black bordered cards. Order a bunch and save. Limited quantities available.

LTC6C Box of 36 Booster Packs: \$73.95

LTC6D Box of 12 Starter Packs: \$76.95



A New Hope Expansion Set

If you haven't tried Decipher's Star Wars CCG, wait no longer. Not only does this new set add more fun and excitement to an already great game but the original graphics and images are incredible!

LTC6E Box of 36 Booster Packs: \$73.95

LTC6F Set of Six Booster Packs: \$15.00



▲ The Empire Strikes Back WideVision Trading Cards

Basic set of 144 cards, no special or bonus cards included.

LTC9 \$39.95

▼ Return of the Jedi WideVision Trading Cards

Basic set of 144 cards, no special or bonus cards included.

LTC9 \$38.00



Hoth SWCCG Expansion Set

This new expansion set for the ever-popular Star Wars Customizable Card Game has different weapons, new vehicles, and deeper strategies. Have you ever seen an Imperial walker down a group of Jawas? Well now you can when you add these 162 new cards from *The Empire Strikes Back* to your Star Wars Customizable Card Game. Buy them by the 36 pack box, or get a set of six individual packs. These cards are limited edition and each box has a rules supplement.

LTC6G Box of 36 Booster Packs: \$73.95

LTC6H Set of Six Booster Packs: \$18.00



▲ Metal Return of the Jedi Card Set and Collector's Tin

The third in a series of metal collector's cards from CUI. Twenty new cards featuring *Return of the Jedi*. LTC30 \$65.00

Dark Empire II Metal Collector Cards

This new set of metallic cards has been produced to the most exacting standards and features beautiful artwork from *Dark Empire II*. LTC33 \$15.95





NEW!

The Art Of Ralph McQuarrie Metal Collector's Cards

In 1975 Ralph McQuarrie was hired by George Lucas to create production designs for *Star Wars*. Twenty years later this 20 piece metallic card set is a tribute to the most revered of all *Star Wars* artists. Each card has images and information from McQuarrie's brilliant designs. Limited edition of 12,000.

LTC34 \$49.95



Shadows of the Empire Planets Guide

This 96 page supplement is a comprehensive guide to the new planets introduced in the best-selling *Shadows of the Empire* novel—from geography and politics to military organizations and famous people.

LBK65 \$15.00



Darkstryder Campaign: Endgame

The Darkstryder campaign concludes with the exciting 128 page supplement.

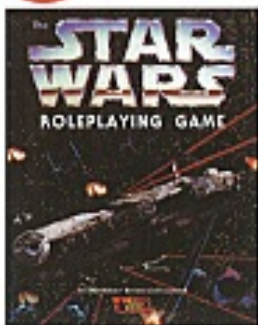
LBK67 \$18.00



Gamemaster's Screen (Revised)

Keep your *Star Wars* role-playing adventure running smoothly with this new easy-to-use screen, which summarizes charts, rules, and game statistics.

LBK66 \$10.00



Star Wars Roleplaying Game Hardcover 2nd Edition

West End Games keeps making great *Star Wars* roleplaying material, but the 2nd Edition of their popular *Star Wars* Roleplaying game rulebook in hardcover is their most ambitious offering yet. Completely revised and updated, this book now has 288 pages and full color illustrations throughout. This is everything you need to get started roleplaying in the *Star Wars* universe. Great both for the experienced gamer and the absolute beginner.

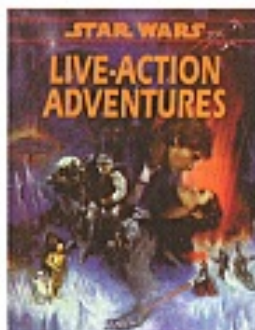
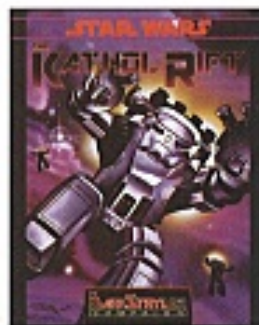
LBK51 *Star Wars* RPG Hardcover: \$30.00

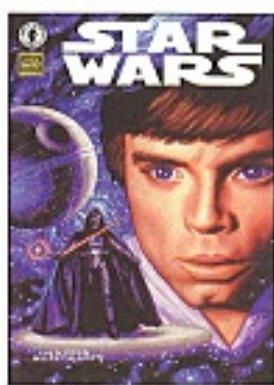
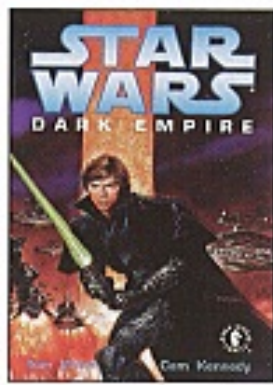
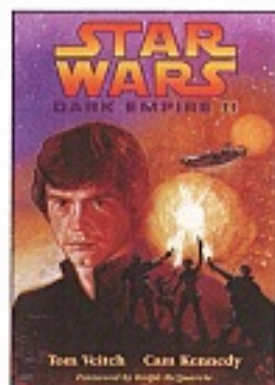
LBK52 *Shadows of the Empire* Hardcover Sourcebook: \$20.00

LBK53 Kathol Rift Darkstryder Supplement: \$15.00

LBK54 *Star Wars* Live Action Adventures: \$20.00

LBK55 *Star Wars* Classic Adventures 3: \$18.00





Star Wars Special Edition Graphic Novel

The Special Edition graphic novel is a brand-new adaptation by Bruce Jones, Eduardo Barreto, and Al Williamson, with great new cover art by Greg and Tim Hildebrandt. 104 color pages.

LBK64 \$9.95

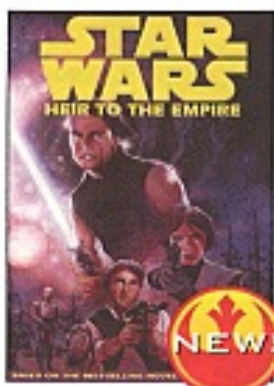
Dark Empire Trade Paperbacks

LBK56 *Dark Empire*
LBK57 *Dark Empire II*
\$17.95 each

Heir to the Empire Graphic Novel

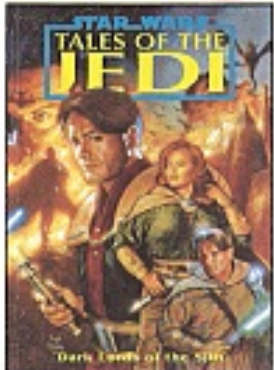
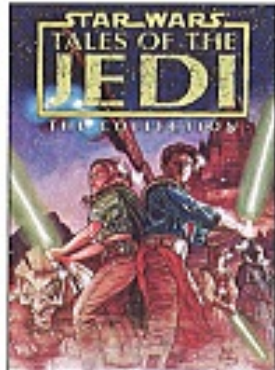
The *Heir to the Empire* comics are collected in one volume. Mike Baron's adaptation of the best-selling novel has beautiful art by French artists Olivier Vatine and Fred Blanchard, and includes an all-new introduction by Kathy Tyers.

LBK68 \$19.95



Classic Star Wars Trade Paperbacks

LBK58 *Classic Star Wars: Deadly Pursuit*
LBK59 *Classic Star Wars: The Rebel Storm*
LBK60 *Classic Star Wars: Escape From Hoth*
\$16.95 each



Tales of the Jedi Trade Paperbacks

LBK 25 *Tales of the Jedi*
LBK62 *The Sith War*
LBK63 *Dark Lords of the Sith*
\$17.95 each



Dark Empire II Signed Hardcover Limited Edition

Packaging doesn't get any nicer than this. One of the all time great *Star Wars* comic classics hard-bound, with slipcase, and signed by creators Tom Veitch and Cam Kennedy. Strictly limited edition of 1,000 copies.

LBK37 \$99.95

Dark Horse Movie Adaptations

Newly re-colored collections of the classic comic adaptations of the *Star Wars* trilogy, with all new covers.

LBK33 *Star Wars: A New Hope*
LBK34 *The Empire Strikes Back*
LBK35 *Return of the Jedi*
\$9.95 each
LBK61 *Star Wars Trilogy Box Set*: \$29.95

Droids: The Kalarba Adventures Signed Hardcover Limited Edition

The latest collectible from Dark Horse is a signed and numbered hardcover edition of this popular *Droids* collection, with an introduction by Anthony Daniels. Limited to 1,000 copies. Signed by Anthony Daniels himself.

LBK64 Signed Hardcover: \$99.95
LBK36 Unsigned Softcover: \$17.95



Battle of the Bounty
Hunters

Battle of the Bounty Hunters Pop-up Comic Book

A pop-up book that takes no prisoners! Dark Horse Comics has put together some unbelievable illustrations from artist Chris Moeller for this, the first pop-up comic book. Every page pops up!

LBK43 \$17.95

Star Wars Mos Eisley Cantina Pop-up Book

Written by Kevin J. Anderson and Rebecca Moesta, this hardcover book describes the many unusual inhabitants that frequent the Mos Eisley cantina. The final pages turn into one of the most famous scenes in *Star Wars*, the cantina, in a spectacular pop-up, complete with lights and sounds!

LBK31 \$19.95

Ships of the Fleet Pop-up Books

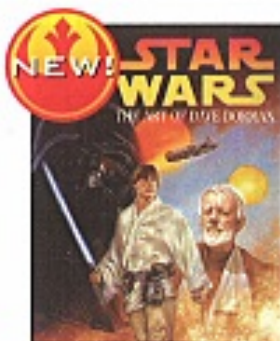
Two new books with the classic vehicles of good and evil popping up at you on every page. Includes fantastic four page fold-out.

LBK45 *Rebel Alliance: Ships of the Fleet*

LBK46 *Galactic Empire: Ships of the Fleet*
\$15.95 each



Ships of the Fleet



Star Wars: The Art of Dave Dorman

For the first time all of Dave Dorman's *Star Wars* art is bound in one collection. Features over 70 full-color paintings, many full-page, including some never seen before!

LBK71 \$24.95

Industrial Light and Magic: Into the Digital Realm

Lavishly illustrated in full color throughout, this successor and companion to the bestselling *ILM: The Art of Special Effects* re-creates all the magic and technology of ILM's second groundbreaking decade. This hefty 10" x 12" coffee table hardback has 358 pages and a foreword written by Steven Spielberg.

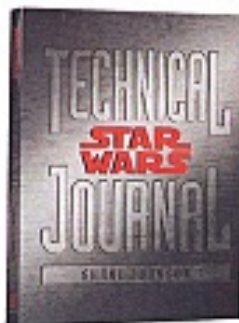
First 100 copies autographed by Mark Cotta Vaz.

LBK47 \$80.00

Cinefex '65 ILM 20th Anniversary Issue

Special 146 page issue commemorating the 20th Anniversary of ILM with new exclusive interviews with George Lucas and Dennis Muren. Also includes a special look at the making of the trilogy and a recap of every film ILM has ever worked on. Exquisitely written with lots of photos. An absolute must for special effects enthusiasts!

LBK41 \$10.00



Star Wars Technical Journal

How exactly did the Empire come into being? Who are those strange beings who patronize the cantina at Mos Eisley Spaceport? This book takes an in-depth look at *Star Wars* spacecraft, exotic locales, histories of the Rebel and Imperial forces, the Empire, and more, with extensive photos and artwork and six, eight-page, fold-out blueprints!

LBK29 \$35.00

The Illustrated Star Wars Universe

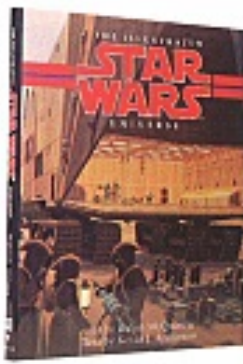
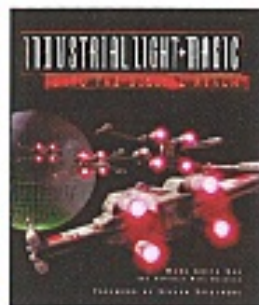
The *Illustrated Star Wars Universe* delves deeply into the planets of *Star Wars* with over 25 new color paintings by Ralph McQuarrie and rarely-seen conceptual work from the films. Written by *Star Wars* author Kevin J. Anderson. A great coffee table book!

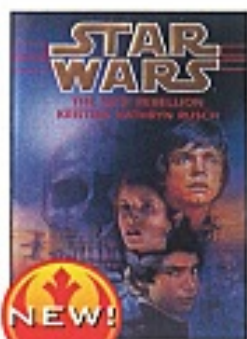
LBK32 \$36.00

Star Wars: The Essential Guide to Vehicles and Vessels

This exhaustive, fully illustrated book features detailed information on the most important vehicles, spaceships, and battle machines in the *Star Wars* universe. Includes ships from *Shadows of the Empire*!

LBK42 \$18.00





Shadows of the Empire Audio Book

Anthony Heald reads this best-selling novel, featuring original *Star Wars* music, the specifically composed "Xizor's Theme," and sound effects. This exciting *Star Wars* multimedia adventure adds a new chapter to the *Star Wars* saga that no fan will want to miss.

LAC22 \$16.99

Shadows of the Empire Enhanced Soundtrack CD

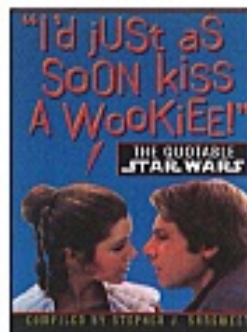
Joel McNeely and the Royal Scottish National Orchestra bring you over 50 minutes of grand music inspired by *Shadows of the Empire*. Also features an interactive CD-ROM which includes Nintendo 64 screen shots and much more.

LAC21 \$17.99

Return of the Jedi National Public Radio Dramatization Original Script

The eagerly awaited radio script by Brian Daley for the third *Star Wars* radio drama.

LBK49 \$11.00



"I'd Just As Soon Kiss a Wookiee!" - The Quotable Star Wars

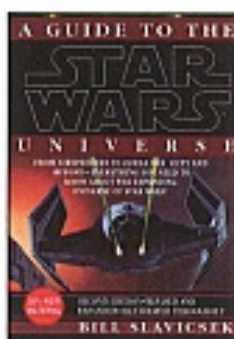
The Force can be with fans all the time thanks to this pocket-sized paperback collecting all the most famous lines from the most successful science-fiction film saga ever created. Written by *Insider* columnist Stephen Sansweet. First 100 copies autographed by Stephen Sansweet.

LBK48 \$5.99

Shadows of the Empire Novel

Get the story that started it all, in hardcover 1st edition. No more autographed copies available.

LBK38 \$22.95



Star Wars: The New Rebellion

A new *Star Wars* hardcover novel! Luke, Leia, Han, and Chewie return in an exciting tale of action and political intrigue, as the *Star Wars* heroes race to stop a holocaust that would be unequalled in galactic history. Written by award-winning author Kristine Kathryn Rusch.

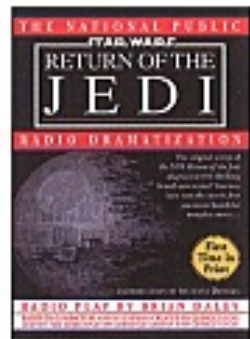
LBK70 New Rebellion Novel: \$22.95

LAC29 New Rebellion Audio Book: \$16.99

A Guide to the Star Wars Universe Second Edition, Revised and Expanded

The Second Edition of *The Guide* includes completely new and updated material and is now 448 pages long. This is the one all-inclusive sourcebook for the *Star Wars* universe.

LBK50 \$10.00



Star Wars Trilogy Radio Drama

The wait is over! *Return of the Jedi* radio drama is here, and now you can get the final chapter of the *Star Wars* radio drama individually or in a special set featuring the whole trilogy. The *Star Wars* radio dramas go way beyond the movies with material heard nowhere else. *Return of the Jedi* was written by Brian Daley, and features the voices of Anthony Daniels, Ed Asner, and John Lithgow. Like radio drama director John Madden says, "You may think you've seen the movies; wait till you hear it."

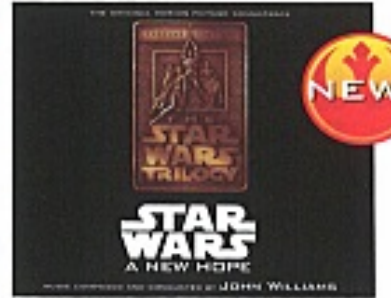
LAC23 *Return of the Jedi* Radio Drama CD: \$34.95

LAC24 *Return of the Jedi* Radio Drama Cassette: \$25.95

LAC26 Complete Trilogy on CD: \$135.00

LAC27 Complete Trilogy on Cassette: \$105.85

LAC28 Collector's Limited Edition (includes exclusive making-of CD): \$195.00



Star Wars Special Edition Soundtrack Deluxe Limited Quantity Collector's Edition

For the first time the brilliantly restored score for *Star Wars* is presented in this deluxe 2 CD set with tracks chronologically arranged to match the movie. Each CD is laser engraved with a picture and comes with over 20 pages of new liner notes. Includes newly recorded tracks and newly discovered unreleased material! Also available are *The Empire Strikes Back Special Edition* and *Return of the Jedi Special Edition* soundtracks (both available in mid-February). Order these great CD packages individually, or together as a set for a special price. Once these limited edition versions are gone they won't be offered again.

LAC30 *Star Wars Special Edition Soundtrack*: \$39.95

LAC31 *The Empire Strikes Back Special Edition Soundtrack*: \$39.95

LAC32 *Return of the Jedi Special Edition Soundtrack*: \$39.95

LAC33 Complete Set of All Three: \$109.95

STAR WARS INSIDER

Join The Star Wars Fan Club Today!

For only \$12.95 a year, you can keep up to date with the latest Lucasfilm projects. From Indiana Jones to the new Star Wars films, The Star Wars Fan Club is the official source of news. Each quarterly issue features full-color photos, exclusive interviews and articles as well as all the latest Lucasfilm collectibles! Join now and you'll receive our exclusive Star Wars membership kit, plus 4 quarterly issues of the Star Wars Insider magazine.

One-Year Membership

LFC1 \$12.95 US
\$15.00 CAN / \$24.95 FOR.

Back Issues

Catch up on Lucasfilm news with fan club back issues. Complete your collection today!



- LBI1 Anthony Daniels, *Star Wars*
- LBI2 *Willow*
- LBI3 Mark Hamill, Val Kilmer
- LBI4 Warwick Davis, Ron Howard
- LBI5 Joanne Whalley
- LBI6 George Lucas
- LBI9 Sean Connery
- LBI10 Villains of *Indiana Jones*
- LBI11 Irvin Kershner, "Empire 10th"
- LBI12 *Maniac Mansion*
- LBI13 Stunts of *Indiana Jones*
- LBI15 *Young Indy Chronicles*
- LBI16 Sean Patrick Flanery
- LBI22 TIE Fighter
- LBI23 *Star Wars Insider* Premiere Issue
- LBI25 James Earl Jones, Anthony Daniels
- LBI26 Interview with George Lucas
- LBI27 Tatooine revisited
- LBI28 Peter Mayhew/Chewbacca
- LBI29 Steve Perry/ *Shadows of the Empire*
- LBI30 Boba Fett/ Special Edition cover
- LBI31 Warwick Davis / Expanded Universe
\$3.95 each



T-16 Skyhopper

You saw Luke playing with one in *Star Wars* and now you can too, with Kenner's new T-16 skyhopper. The skyhopper is two vehicles in one, with action figure cockpit that disengages and multi-position wings. One of the coolest *Star Wars* vehicles ever.

LKN17 \$25.95



Star Wars Vinyl Dolls

Add each of these highly detailed dolls to your collection! Stands approximately 10" tall.

- LAPP1 Luke Skywalker and Yoda
- LAPP3 Chewbacca and C-3PO
- LAPP4 Han Solo in Stormtrooper Outfit
- LAPP19 Boba Fett
- LAPP20 Tusken Raider
- LAPP21 Leia in Ewok Gear
\$17.00 each

STILL
AVAILABLE**Hologram Gift Pack**

This exclusive gift pack features a hologram bookmark, hologram keychain, hologram box, and a hologram magnet.
LHG15 \$10.00

Audio Books

- LAC1 *The Courtship of Princess Leia*
LAC4 *Heir to the Empire*
LAC5 *Dark Force Rising*
LAC6 *The Last Command*
LAC7 *The Truce at Bakura*
LAC11 *The Crystal Star*
LAC13 *Ambush at Corellia*
LAC15 *Assault at Selonia*
LAC16 *Children of the Jedi*
\$16.99 each

Star Wars Spaceship Poster

LP18 24"x36" poster \$7.00

Star Wars Trilogy Movie Cards

LPM6 Eight 11" x 14" images \$12.00

Star Wars Trilogy Postcards

LMS6 Set of Fourteen \$9.50

Star Wars Video Ties

- LT7 Darth Vader \$13.00
LT8 Stormtrooper \$13.00
LT9 Yoda \$13.00

Star Wars Books

- LBK20 *The Star Wars Trilogy* \$10.00
LBK21 *The Han Solo Adventures* \$11.00
LBK19 *Star Wars NPR Dramatization Original Script* \$11.00
LBK26 *The Empire Strikes Back NPR Dramatization Original Script* \$11.00

Star Wars Costumes

All costumes are available in S,M,L.
LCOS2 S,M,L C-3PO (kids)
LCOS3A S,M,L Chewbacca (kids)
LCOS3B S,M,L Leia (kids)
\$30.00 each

Models

- LMK2 Limited Edition Golden X-wing
LMK3 Limited Edition Golden TIE Interceptor
\$19.95 each
LMK10 Emperor Vinyl Model: \$10.00

**Darth Vader THX Watch**

This beautiful new watch, featuring the face of Darth Vader and the THX logo has a classic design. Featuring a black genuine leather band, this watch is produced by Lucasfilm's THX division and is a hard to find collectible!

Quantities are limited.

LW2 \$51.95

Star Wars Hologram Watches

Show your support of Star Wars by wearing one of these hologram watches.

- LYW Yoda \$35.00
L110 Darth Vader \$35.00
LHW2 Boba Fett \$35.00
LHW1 X-wing Fighter \$35.00

**Star Wars Full-Color Clock**

This clock uses the best electronic quartz crystal, and has a lifetime warranty.

L109 \$34.00

**Star Wars Lightsaber**

From Rubie's Costume Co.
LCOS5 \$7.00

**Star Wars Keychains And Pins**

The Force will be with you when you walk around with these beautiful cloisonne pins and keychains. Perfect for Star Wars fans in any galaxy. Priced as marked.

- LPN1 Imperial Emblem: \$6.00
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Digital Technology and the Making of *The Star Wars Trilogy Special Edition*

Bridge to the Universe

Darth Vader was standing still behind a glass case, a halo of light illuminating him as crowds filed by. In rooms beyond were droids frozen behind brightly lit cases, and spaceship models and the Death Star—under-construction model arranged for viewing in spacious spaces. It was the week between Christmas and New Year's 1994, and the icons of the *Star Wars* universe were on display at the San Francisco Center for the Arts' "The Art of *Star Wars*" exhibition. The 400 pieces on loan from Lucasfilm (including those full-scale Vader and droid suits and models as well as concept art, creature masks, and brush and oil glass matte paintings) provided a rare public showing of the effects artistry integral to the creation of the *Star Wars* trilogy.

While the exhibition was a celebration of moviemaking art, it was also a poignant reminder that those production artifacts, which had once defined visual effects spectacles, were now relics of a vanished movie making era. They

were all from a time, which essentially began at the dawn of movies and lasted for nearly a century, when filmmakers wrestled with the limits of physical materials to create foam latex creatures, stop-motion puppets, models, and other effects. Even the great innovation of motion control developed by George Lucas and his Industrial Light & Magic effects unit still was at the mercy of both optical printers (that Machine Age tool which essentially rephotographed separate elements onto fresh film in the final optical compositing stage), and the celluloid and chemical solutions of a photochemical medium.

The effects revolution and evolution lay in the use of computers to not only composite and manipulate images but to produce three-dimensional effects as amazingly realistic in appearance as the digital dinosaurs of 1993's *Jurassic Park*. The dawn of the digital age, which has hit the movie industry with the force of geologic plates shifting with earthquake force, had

come swiftly, seemingly unexpectedly. During the late '80s and early '90s the computer was still too time consuming and expensive to be considered a viable production tool for the high-resolution motion picture medium. Even the believers in a digital future felt it would be years, perhaps decades, before the computer became a trustworthy movie making asset.

The digital technology was an overnight success that had been years in the making, thanks to the pioneering push of George Lucas and his ILM troops. While working on the *Star Wars* trilogy Lucas had dreamed of being able to utilize the same computers that powered his motion control systems to edit films and bypass the physical limits of optical printers and the photochemical medium. In 1982 Lucasfilm even created the "Genesis" effect in *Star Trek II*, a scene of a dead world transformed into a paradise planet which was the first all-CG sequence in a

By Mark Cotta Vaz



feature film. By the late 1980s both digital image processing and development of high-resolution 3-D computer graphic objects had brought Lucasfilm to the brink of the breakthroughs that would shock the world in films like *Jurassic Park*.

Nearly twenty years before, *Star Wars* had similarly rocked the movie world with its visual effects fueled spectacle. Back in 1975, when George Lucas was gearing up for production on *The Star Wars* (as it was originally called), most Hollywood insiders dismissed the film as an impossible dream—even the studio, 20th Century Fox, had its doubts about the box-office potential of Lucas' space opera. Lucas' script envisioned such wonders as gigantic Imperial ships coasting through space, strange aliens and en-

vironments, breathtaking starfighter dogfights, and other visual effects of a scale and complexity never before attempted. It was, after all, a time when the routine science fiction film utilized such low-tech production effects as painted backdrops and models flown on wires.

Lucas proved his critics wrong, with his miniatures and optical effects unit (which would become famous as Industrial Light & Magic) giving birth to the modern visual effects era. But despite the phenomenal success of *Star Wars*, it was a bittersweet victory for Lucas, who had compromised on shots ranging from the look of Mos Eisley (which he had wanted textured with more urban density, creating a bustling spaceport city instead of the frontier-like town that appeared in the final film) to various special effects failures (such as mechanical dewback effects which couldn't function and which, in a scene of stormtroopers combing the Tatooine sand dunes, stood motionless on the horizon). Worse yet, a key sequence in which Han Solo would be confronted in a Mos Eisley hangar by the alien crime lord Jabba the Hutt, had to be scrapped because of the failure to create a convincing Jabba.

Although the success of *Star Wars* had earned Lucas the grace of bigger budgets, time, and earnest studio support for the sequels, the filmmaker was still limited by the constraints of traditional effects. And with Lucas' philosophy that each installment had to top the previous one in spectacle and thrills, the threshold of traditional effects possibilities was soon reached,

with ILM close to hitting the wall by the time *Return of the Jedi* wrapped. The book was seemingly closed on the saga, until the digital breakthroughs of the 1990s not only opened up the possibilities of returning to the *Star Wars* universe for a long anticipated trilogy of "prequels," but provided the tools for a creative return to those problematic shots of the first film, and ultimately the entire trilogy.

Thus, the twentieth anniversary of *Star Wars* would see the release of the *Star Wars Special Edition Trilogy*, a different kind of "director's cut," one that had taken more than two years to accomplish; a painstaking creative process that included restoration of the original *Star Wars* negative and a whole range of computer graphics and image processing work. It was a production period that lasted as long as the original film's production timetable, Lucasfilm Special Edition and prequel producer Rick McCallum wryly noted. "Most special editions or director's cuts are about putting in what's been cut out," McCallum began, "but this was a more innocent, more romantic notion, where George essentially said, 'These are some changes I want to make to get the film back to what I originally envisioned. I never had the opportunity but now [with the new digital technology] I can do it.' It's such an extraordinary gift to have the technology and budget to go back to a film and remake it in the way you envisioned, no more and no less. It's a revelation that now you can actually bend film to your will, that everything is possible. It's also an incredible opportunity, for a filmmaker like

Previous: A hovering probe droid pauses for a brief inspection of an Imperial stormtrooper on the streets of Mos Eisley spaceport in this scene from the *Star Wars Trilogy Special Edition*. While the trooper was shot on location in Tunisia 20 years ago, the droid was created recently by computer animator Howard Gersh at Industrial Light & Magic, who not only had to give it dimension, but also make sure it was not on the same "plane" as the trooper, but between the trooper and the back wall.

Above: (inset) A location photo of the "dressed" outdoor set in Tunisia for the outskirts of Mos Eisley from *Star Wars* gives the impression that the spaceport is practically a ghost town. George Lucas, however, always envisioned it as a bustling, if seedy, center of commerce and intrigue, and that's what it has become in the *Star Wars Trilogy Special Edition*. ILM's computer artists have added new buildings, a spacecraft overhead and scurriers jumping out of the way of Luke Skywalker's landspeeder—which has also been made to hover much more cleanly than the first time around.



George Lucas to tell the stories he wants to tell."

The Special Edition work, which had been formally announced in 1995, along with news that Lucasfilm would be gearing up for the new trilogy, had begun with *Star Wars*. The work had been so successful that Lucasfilm was inspired to also fix the flaws and problem spots in *The Empire Strikes Back* and *Return of the Jedi*, thus greeting 1997 with a celebration of the entire universe. A teaser theatrical trailer of the *Star Wars Special Edition Trilogy*, which had preceded select showings of the 20th Century Fox summer '96 blockbuster *Independence Day*, resulted in an eruption of deafening ovations from the packed houses, a good omen for not only the 1997 releases but the dawning of a new *Star Wars* era. The *Special Edition Trilogy* was a bridge to the prequels and the possibility that Lucas and ILM might yet again usher in a visual effects revolution and transform the moviemaking landscape.

The Special Edition work had been a time traveling experience of sorts as the ILM team got deep into the very alchemy of the photochemical medium (literally having outside vendors cleaning the film negative with sponges during a restoration phase for *Star Wars*), consulted old production notes to be able to reconstruct virtual camera moves on their new CG elements to match twenty-year old photography, and shot new footage to cut into old (in particular a recreation of a *Star Wars* stormtrooper scene shot in the sands of Tunisia which a Lucasfilm crew duplicated with stormtrooper extras filmed in

the Arizona desert). The work was even a dream come true for a few ILM veterans whose careers had begun with work on the original trilogy. They, like Lucas, had always wanted a few shots back, and now they had their wish, working with

The work was even a dream come true for a few ILM veterans whose careers had begun with work on the original trilogy.

effects tools that had only been dreamed of in that earlier opticals era.

Although the work included a few new cuts to augment existing scenes, most of the hundreds of shots being worked on required scanning the classic footage into the digital realm in order to either seamlessly integrate newly created CG elements into the original film (with those shots including bringing that failed physical dewback effect to life as a realistic CG creation along with a synthetic stormtrooper) or image processing work to erase any tell-tale signs of optical effects (notably removing the matte lines visible around the edges of the snowspeeder models that had been shot separately and composited into the revealing white snow backgrounds of Hoth in *Empire*).

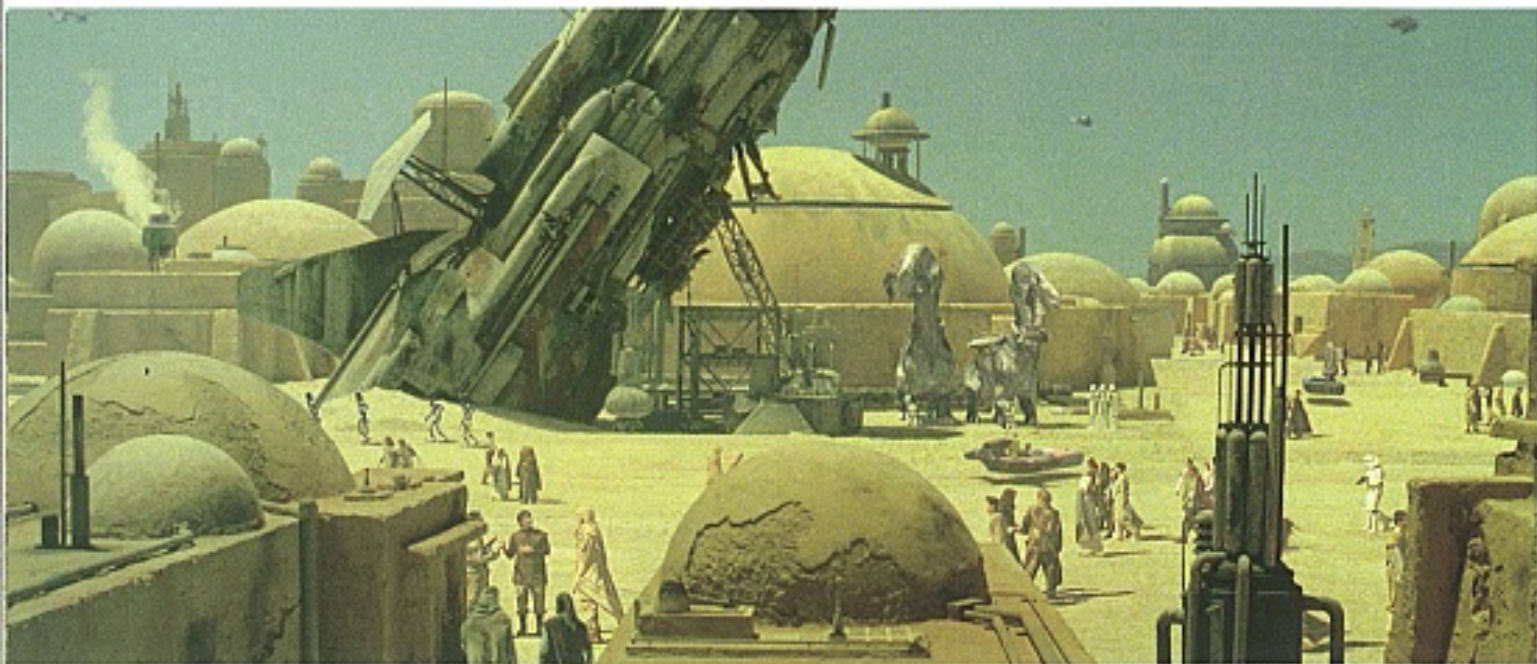
The CG and image processing work was a confirmation of the power at Lucas' disposal, a building awareness that the technology was at last at hand and the time was right to write new volumes in *Star Wars* lore, according to

McCallum. "The Special Edition work has helped propel the new trilogy down the road even further simply because it just reaffirmed George's belief that now there are no limits as to what you can do," McCallum noted. "But I think this

awareness started with our work on *The Young Indiana Jones Chronicles* and culminated with *Jurassic Park*. In that film there's a scene where the characters are in a jeep driving away from a pursuing T-rex. Not only is the computer generated T-rex ferocious and lifelike, but it's a handheld camera shot, with the camera shaking all over the place, where previously the camera had to be locked off [to allow for seamlessly compositing a separately created element]. It was such a quantum leap."

But another bit of illumination noted by McCallum was the *Star Wars Special Edition* work

Above: In this new vista created by Industrial Light & Magic for the *Star Wars Trilogy Special Edition*, Mos Eisley becomes the frenetic spaceport that George Lucas always envisioned, but didn't have the time, funds or technology to create the first time around. Parts of this streetscape were built as miniatures, then scanned into the computer and manipulated. Like actors, many of them ILMers, were filmed against a patch of sandy dirt and blue screen, then digitally composited into the shot along with the moving landspeeder and digital creatures, droids and a spacecraft.



on the Jabba the Hutt sequence. It had originally been scripted with a sluglike Jabba confronting a double-crossing Han Solo in the Mos Eisley hangar where the *Millennium Falcon* was stored. Ford had played his part with a human stand-in acting the Jabba role, but the limits of time and technology had failed to conjure up the vicious crime lord Lucas envisioned. But after digitizing the old footage, the ILM Special Edition unit was able to integrate a three-dimensional, computer-generated Jabba based on the full-scale, animatronic creature that had been puppeteered for *Jedi*, allowing for the scene to be completed and cut back into the flow of the film a mere twenty years late (with a CG Boba Fett added for good measure). "The Jabba the Hutt sequence was another crucial development for George," McCallum noted. "In it there's a gag where Han Solo walks around the new CG Jabba—and Han actually steps on Jabba's tail! Jabba's mouth opens and he turns around. Unbelievable that you could digitally, frame-by-frame create that illusion with a CG character you're putting into a 20-year-old film." But the

truth is that the Special Edition is a remarkable collaboration between many individuals and companies, most notably Leon Briggs, our restoration consultant, Pete Comandini at YCM Labs, Phil Feiner at Pac Title, and Tom Christopher, who coordinated the various physical elements.

With ILM gearing up for the new trilogy of *Star Wars* movies, fans are wondering what visions await, which cuts to the crux of the possible visual effects techniques that will be used. Let's review some of the major ILM digital breakthrough categories, which have been explored in both the Special Edition and the company's other feature effects work, and point to possible wonders on the way.

Computer Generated Performers

The Special Edition work produced computer-generated stunt performers, notably the stormtrooper and dewback mounts seen in the Tatooine desert and the streets of Mos Eisley. But most significant in the evolution of CG animation was the digital Jabba, a figure more performer than effect. ILM's in-house pantheon of computer-generated creatures had previously followed a trajectory beginning with effects-oriented creations, from the stained glass knight of 1985's *Young Sherlock Holmes* and the pseudopod creature of *The Abyss* (1989) to the shape-changing T-1000 of *Terminator 2* (1991) and those digital dinosaurs of *Jurassic*. But with the CG ghosts of 1995's *Casper* and the synthetic

Draco the dragon of 1996's *Dragonslayer* (and even the Tex Avery cartoon riffs of the manic character in '94's *The Mask*) ILM was creating not stand-alone effects but performers acting in concert with human actors. And with the blood-thirsty Martians ILM produced for the December '96 release *Mars Attacks!*—featuring big-brained aliens with death skull faces and disproportioned bodies—the company had begun integrating into live-action situations characters both totally cartoonish and realistically three-dimensional.

One can only imagine what sort of alien life might possibly be in store for the upcoming prequels. In bygone effects days, strange lifeforms were produced with creature suits and masks, puppets, stop-motion models animated and shot in frame-by-frame increments, 2-D cel animation, even real lizards and animals filmed with the illusion of monstrous scale. In the digital era the limits are only those of the imagination, although the computer is just another tool, as the new age effects artists are wont to say. CG animation is a complex web of software technology, with modelers creating the figures (complete with digital armature that can be manipulated), animators working the wire frame constructs in virtual replications of the live-action or set backgrounds (with those wireframes essentially grids with surface qualities able to respond to lighting and other commands), and the rendering phase adding the realistic lighting and finally compositing animation elements into the background plate footage.

The original and the new blend perfectly in the *Star Wars* Trilogy Special Edition. For this freshly-created grand vista of a bustling Mos Eisley spaceport, Paul Huston of Industrial Light & Magic constructed many new buildings as miniatures before photographing and scanning them into the computer. Then other elements were added to the shot: Digitally-created spacecraft and probe droids in the skies and, on the ground, new creatures such as the two tall rontos in the background; live-action actors walking the sandy streets; and Luke Skywalker's landspeeder on the way to the cantina.

Virtual Sets

The *Star Wars* Trilogy Special Edition work not only helped realize Lucas' original conception of Mos Eisley as a busy spaceport town, it allowed for ambitious new cuts featuring a CG Millennium Falcon flying through the three-dimensional canyons of Cloud City. In the original *Empire*, those cityscapes had been limited to two-dimensional matte paintings and locked-off camera compositions. But in the digital age, a matte painter can not only produce a photorealistic landscape using a variety of techniques (from painting in 3-D to scanning and manipulating photographic elements) but be able to act as a cinematographer, lighting a scene and creating so-called "virtual camera" moves. Some effects artists have said they are now essentially performing the same techniques as traditionally involved in shooting a live-action scene on stage or location, except the virtual lights and cameras are freed from physical constraints.

Intimations of the much discussed "digital backlot"—in which actors could be seamlessly composited into entirely synthetic environments—were also seen in ILM's work on the '96 summer smash *Mission: Impossible*. In that film's dramatic finale, agent Ethan Hunt (played by Tom Cruise) and double agent Jim Phelps (Jon Voight) are fighting atop a bullet train speeding upwards of 250 miles-per-hour as it enters the English Channel tunnel, with an enemy helicopter forced to follow the train into the tunnel and the high-speed sequence ending with the copter's dramatic explosion. The two actors were shot on stage on a stationary, full-scale train-car mockup in front of bluescreen and digitally composited into a variety of illusory settings: additional train cars created CG, backgrounds ranging from exterior countryside shot with a helicopter camera crew (which also included digital matte paintings of the country and tunnel entrance) to a combination CG/physical model tunnel interior, and a photorealistic copter created both CG and as a physical model for the pyrotechnic effect—and all the while maintaining the illusion of a train hurtling forward at fantastic speeds.

Image Processing

Most of the Special Edition work could be classified under "invisible effects," ranging from erasing those obvious matte lines to "explosion fixes" that completely extracted explosion elements originally filmed bluescreen, particularly on shots of X-wing crashes along the Death Star Trench in *Star Wars*. With the ability to manipulate digitized elements down to the individual

pixel, composite work would not be hampered by the matte lines that once vexed effects artists during the all-optical processing days.

ILM senior visual effects supervisor Dennis Muren had discovered way back while helming work on the CG T-1000 in *Terminator 2* that the developing software paint systems also allowed

guage of film, on how to tell stories, and even how to extract realistic performances from synthetic characters. In the process the tools have become artist-friendly and increasingly removed from those seminal beginnings when computers evolved in academic think tanks, largely at the service of technologists applying computer power to

One can only imagine what sort of alien life might possibly be in store for the upcoming prequels.

for touch-ups to carry a shot to final. In a scene of the T-1000 in full sprint, in which the CG creature's shoulder separated for a few frames due to the extreme position of the animation, Muren realized that even though the creature had been created as a 3-D figure, once scanned out to film it essentially became a flat, two-dimensional figure. To repair that shot, and some 30% of the problem shots on T2, Muren's team merely used image processing tools to paint out the flaws instead of having to create bulletproof software and CG models.

In practical terms the *Star Wars* Special Edition Trilogy work offers no clues as to the types of creatures and environments we will see in the prequels, although it provides insights as to the types of tools and techniques ILM will put in play. In the three short years since the breakthrough of *Jurassic Park*, ILM has developed both commercial and in-house software, introduced a new generation digital scanner, and begun organizing the digital arsenal it's been amassing into one streamlined, easily accessible system. Not only has the company been evolving to meet increased competition and maintain its status as effects industry leader, it is gearing up to meet the effects production challenge of the prequels. One ILMer told this writer that the new *Star Wars* films were hurtling toward them with the effect of an unseen train starting to rattle down the tracks and setting the ground to rumbling with the force of its approach. And with the long anticipated announcement that George Lucas will take up the directorial reins on the first prequel chapter—his first feature since *Star Wars*—that rumbling just got louder.

But ILM will be bringing more than technology to the table. The art of computer graphics for feature films is a young artform, with only a few animators in the world able to wield the technology to tell stories. But in a remarkably short time effects houses like ILM have been able to train a new generation of effects artists in the visual lan-

science and industry.

In painting the way to the prequels, the Special Edition work had also helped prepare the new generation of digital storytellers to become familiar with the very textures of the *Star Wars* universe. After all, George Lucas had broken the mold of those traditional sci-fi settings, where the future was all shiny and bright, with his "used universe" approach featuring spaceships dented and worn from the rigors of hyperspace travel and war, and with characters wearing scuffed and lived-in outfits. At one point, TyRuben Ellingson (who along with Mark Moore provided art direction for the release work), brought in a box filled with shower heads and threaded pipe to show the new digital effects artists working on the Special Edition, underlining that such physical stuff had built the *Star Wars* universe and their work had to emulate that look.

There was a shot in the *Star Wars* Special Edition that took an original scene of X-wings lining up in Death Star attack formation, first created with X-wing models shot motion control and optically composited into the scene, that was replicated for the release as a completely 3-D CG image. The advantage to recreating the shot as a CG effect was that the animators could better manipulate the starfighters, giving them subtle movements impossible to attain shooting a physical model on stage.

Ironically, before recreating the 3-D X-wings in the digital realm ILM had to take data off the original starfighter models. One can imagine future production concerns, with digital artists similarly going back to other artifacts from the original trilogy to replicate other classic icons that might return for the prequels. It'd put a whole new spin on the concept of museum pieces. ☺

Mark Cotta Yax is the author of *Industrial Light & Magic: Into the Digital Realm*.

20 Years A



Looking Back on Two Decades
of Galactic Enlightenment

by Scott Chernoff

with contributions by
Jamie Painter, Athena Portillo, and Steve Shaefer
Illustration by Tsuneo Sanda

Ago Today

An Anniversary Toast
to *Star Wars*





"Well, the Force is what gives the Jedi his power. It's an energy field created by all living things. It surrounds us and penetrates us. It binds the galaxy together."

—Obi-Wan Kenobi

Twenty years after the film's initial theatrical release, it appears Obi-Wan, in revealing the power of the Force to a bright-eyed Luke Skywalker, might as well have been talking about *Star Wars* itself. For like the mystic reservoir of strength that is the Force, *Star Wars* is all-encompassing, a beacon of hope in a sea of despair. A mere 121 minutes in length, the movie's implications reach far beyond time—and at the two-decade mark, the *Star Wars* phenomenon appears to only now be gaining momentum.

Much as the Force "binds the galaxy together," so, too, has *Star Wars* unified generations of earthlings the world over. And in the true spirit of the Force, the *Star Wars* saga has appealed to our highest instincts—peace, courage, honor, love, trust—and insisted there is a hero inside each of us ready to blast off.

Star Wars' influence on society and culture is massive, we know. For some of us, it is difficult to even imagine a world without it. I was five

years old when *Star Wars* was released on May 25, 1977, and to me life is pretty much divided into Before *Star Wars* and After *Star Wars*. Before *Star Wars*, I had no idea how empty my life was. Like any toddler of the day, I flitted from one activity to the next, busying myself with mastering the nuances of the English language and acquiring other basic motor skills, blissfully unaware of the bombshell that was soon to drop. Only the Muppets provided me with the kind of entertainment I needed, craved, and desired. I knew something better would come along—but who knew it would be in the form of a Wookiee?

I distinctly remember playing in some Southern California sandbox, hearing about this great new movie called *Star Wars*. Based on the title, I assumed it was some sort of war movie. It didn't even occur to me that a movie could take place in outer space. And that's pretty much the difference between Before *Star Wars* and After *Star Wars* in a nutshell, because after *Star Wars*, if a movie didn't take place in outer space, I considered it a complete failure on all accounts. Traditional warfare no longer held any interest to me. What was a

little gunplay compared to an all-out laser attack? What was the point of a sword if it didn't glow and make cool sounds?

According to my father, *Star Wars* was a milestone because it was the first movie to which he'd ever taken me that I didn't interrupt for bathroom breaks every 10-15 minutes. Glued to the screen, I had no choice but to hold it. The film had an immediate, positive effect on my willpower. To this day, I hate leaving the theater during a movie, because a part of me is positive something incredible is about to happen onscreen.

Star Wars was the most mind-blowing thing my five-year-old mind had ever experienced or contemplated. It opened my eyes to the possibilities of other worlds and other ways of living. I sat in wonder as each new creature appeared and took the story in a different direction—first the Jawas, then the Sand People, into the cantina, and even lurking in the muck of the garbage disposal. It was all so overwhelming that I had to see it several hundred times.

Like most kids my age, I became completely obsessed not only with the *Star Wars* movies but also with the parallel universe of



Star Wars toys, especially the legendary action figures by Kenner. Anytime I could amass the kingly sum of three bucks—usually accumulated through drudgerous chores, clever chicanery, or (more commonly) begging—I would march on over to the nearest toy or

"On its very first showing, there were lines around the block, with people already wearing costumes of some of the characters"
—Gordon Radley

department store and enlist another soldier in my action figure armada. I didn't even necessarily care which one I got, since there wasn't one Star Wars action figure I didn't want. So it didn't matter if you were the mighty Darth Vader or the barely-in-the-movie Power Droid, you were a prized part of my collection. Especially if you were Power Droid.

But can it really be 20 years since that fateful day in 1977 when Power Droid and all his robotic cronies first burst onto the American scene? Since then, Star Wars has become a major presence in my life, literally woven into the fabric of my daily existence—from the cry of Chewbacca that I hear instead of a beep on my computer, to the action figures that crouch, armed and ready, upon my mantelpiece; from the laces on my sneakers to the Burger King-embossed glasses from which I sip water; from the books on my shelf to the thoughts in my head that maddeningly count down the days to the release of the first prequel.

Yet I ask you, what is it about this 20 year old space opera that has so mesmerized our planet's brightest minds, when clearly the world might be better served if people like me, for example, devoted even half the time we spend on Star Wars to doing something more useful, like helping the needy?

Is it the powerful story, grounded in thousands of years of mythic tradition? Is it the dazzling filmmaking—the cinematography, direction, editing, writing, music, and, of course, special effects? Could it be the memorable, archetypal characters, as played by a first rate cast of actors? Is it the power of the ideas—the fact that George Lucas created entire worlds? And how about the message—that good can triumph over evil, that one person can make a

difference, that we should trust in the ways of the universe?

Or then again, was it all the crazy creatures and space battles?

There are probably as many reasons for Star Wars' unmatched endurance as there are grains of sand in the Tatooine desert—and everybody's reasons are different. With that in mind, the *Insider* asked a randomly selected group of fans—most of whom are celebrities—to contribute their own Star Wars memories; you can read them on the following pages, and if you're inspired, maybe you'll even jot down your own.

But you'd better hurry, because those memories could soon be eclipsed by all new Star Wars adventures—which isn't a bad place to be at the 20 year mark. Here's to the next 20—remember to keep a good blaster at your side, and may the Force be with you.

Gordon Radley President of Lucasfilm Ltd.

"I was working as an attorney at a law firm in Beverly Hills, California. At the time, I was representing a client who was working on a movie at Twentieth Century Fox. My friends at Fox were so excited about Star Wars' unexpected success, I wanted to see the film but the lines were so long and all the shows were selling out way in advance... I was resigned to waiting a month or two. Luckily one of my colleagues at my law firm knew the owner of The Chinese Theater on Hollywood Boulevard where Star Wars was playing, and so we were able to get in to watch the film ahead of the crowd that wrapped around the block."

"When Star Wars opened, it was clear that a major shift in the entertainment business had occurred. A page in history had been turned. Its box office success was such a phenomenon that movie studios misread it as a blueprint to



making blockbusters."

"But one of the mysteries to Star Wars' phenomenal success was that it was so unexpected. Few people knew anything about Star Wars prior to its opening. Fox had not positioned it as a "big" summer film and the movie had none of the usual media publicity that such films get. There was no best-selling book (like *Jaws* and *The Exorcist*) to build audience awareness, and yet, on its very first showing, there were lines around the block, with people already wearing costumes of some of the characters. This kind of instantaneous and overwhelming success had never been seen before. From day one, the public, by their own wisdom, had embraced Star Wars and made the movie their own. There was this immediate, direct and unexpected connection between the movie and the audience without the studio, the press, or the media in between manipulating or creating this reaction. The entertainment industry and the media didn't know what to make of it. They were taken completely by surprise and they wondered



how the public "knew" and they didn't. *Star Wars* remains the most unexpected success in the history of the film business."

Chris O'Donnell

Actor, *The Chamber*, *Batman and Robin*

"*Star Wars* was the first movie that ever blew me away. I saw it at the Edens Theater in the suburbs of Chicago, which has since been torn down. I was a kid who'd seen *The Bad News Bears* and *The Apple Dumpling Gang*, and then here come the white stormtroopers! We were just going 'Holy s**t!'"

Vince Vaughan

Actor, *Swingers*, *Jurassic Park: The Lost World*

"I saw *Star Wars* when I was six, in Vernon Hills, Ill., at the local Hawthorne theaters there, at a mall. I was blown away by it, like a lot of people. I was a Han Solo man, I had the sword, the whole vibe."

George Lucas

"I was in Los Angeles, overseeing the

sound mix on one of the foreign versions of the film. I went to a restaurant on Hollywood Boulevard across from Grauman's Chinese Theater. It was like a mob scene. One lane of traffic was blocked off. There were police there. There were limousines in front of the theater. There were lines, eight or nine people wide, going both ways and around the block. I said, 'My God, what's going on here? It must be a premiere or something.' I looked at the marquee, and it was *Star Wars*."

Saul Zaentz

Record/Film producer, *One Flew Over the Cuckoo's Nest*, *Amadeus*, *The English Patient*

"I was in Manhattan and the crowd at the Coronet theater stood up and roared. You knew you were seeing something. I believed it and was part of it.

And my kids just took off with it. It was a great piece of work and although done over 20 years ago, *Independence Day* is nothing new from *Star Wars*. There's very little different, technically.

"But George [Lucas] had to contend with that studio thing. He had a budget of little over

\$8 million, I think it was \$8.2 million, and the studio's first reaction was, 'It's too high.' They said, 'You have to cut it to \$6 million,' and he said, 'I can't.'"

"What the studio likes is to have you then go over-budget and they gain control. But the picture was exactly \$8.2; George doesn't play games with anybody and he figures everything out. But that's the studio type, trying to bring people down."

Dean Devlin

Writer/Producer, *Stargate*, *Independence Day*

"I believe I was fourteen years old. I had taken the bus, by myself, from the San Fernando Valley into Hollywood and had waited in line for over two hours at the Chinese Theater. I wanted to be the first in line. I wasn't. About eighth or ninth. Later, some friends with similar ideas showed up and I let them cut in line with me."

"I remember that the place was buzzing before the movie started. It was opening day and no one knew anything about what we were going to see other than this was something special."

"The movie started and that first spaceship blasted overhead. It was amazingly cool, I thought, and I couldn't wait to see more. 'More' quickly arrived as the battleship that followed it just seemed to keep coming and coming and coming. By the time the battleship passed overhead, the audience, myself included, were cheering enthusiastically and loudly. Already, in that moment, I knew that I wanted to do this for the rest of my life."



"A few moments later, Darth Vader entered the scene. Remember, this was the first showing on the first day, and yet, everyone in the audience spontaneously started hissing the bad guy on arrival. How did we know to do that? I don't know, but it was an enchanted movie experience. One that changed my life and my attitudes about filmmaking and what it really was to explore the magic of cinema."

"Many people involved creatively in the music business refer to hearing the Beatles' 'Sgt. Pepper's Lonely Hearts Club Band' album as the event that altered their perception of their own art form: what it is and what it could be. For me, it was the movie *Star Wars*. There had never been anything like it. Suddenly the limits of what could be done on film were set only by the imagination of the filmmaker."

Ron Howard

Actor/Director, *Apollo 13*, *Ransom*

First of all, I'd hear about *Star Wars* when making *American Graffiti*. I said to George, 'What are you going to do next?' and he said, 'This serialized science fiction thing like the old serials, like *Flash Gordon*.' And I thought, 'Such a

"Once I saw it, I got back in line again. I thought it was just extraordinary."
—Ron Howard

terrible idea!"

"I didn't hear another word until a year later. Cindy Williams, who was on the *Laverne and Shirley* soundstage next to ours (for *Happy Days*), told me she had read the *Star Wars* script and said, 'It's insane! Ostriches and monsters! And the dialogue's flat!'"

"I didn't know anything more about the movie but I really liked George and hoped he wasn't creating a bomb."

"Finally, I went to see it with my wife Cheryl. We had to go to a 9:45 AM show at Mann's Chinese Theater in Los Angeles and we stood in line for two hours. Once I saw it, I got back in line again. I thought it was just extraordinary."

Howard Roffman

Vice President of Licensing, Lucasfilm

"I first saw *Star Wars* in Jacksonville on a very hot, mid-summer afternoon. It was one of

those unbearably hot, Florida days when you had to wait three hours before you could touch the steering wheel in your car."

"I was clueless about the *Star Wars* experience. We arrived at the theater just before show-time which meant having to sit in the very first row of the theater, which was basically two inches away from the screen. It was like looking up the side of a tall building. Essentially, I couldn't see what was going on. I also couldn't hear what was going on because the audience consisted mainly of screaming children who started with the first frame of the film and didn't let up until the credits rolled. They completely drowned out the soundtrack. I knew I had experienced a cultural phenomenon, but more than that I couldn't tell!"

"Three years later Lucasfilm hired me. The first thing I did was to arrange a private screening of *Star Wars* and, at long last, I became one with the Force."

Ethan Phillips

Actor, *Star Trek: Voyager*

"Carrie Fisher's hairdo is the thing I remember most from *Star Wars*. The first one [in the trilogy] was definitely unlike anything I had ever seen in terms of the effects. It was awesome."

Dennis Hopper

Actor/Director, *Easy Rider*, *Colors*, *Basquiat*

"I was in Taos, New Mexico, and saw it in a theater. I thought it was amateurishly made. At the time I thought the special effects were lackluster... but I enjoyed the movie. I wasn't terribly impressed; it was *Close Encounters of the Third Kind* that really impressed me."

Ben Burt

Academy Award-winning Sound Designer/Director

"The day *Star Wars* came out, I was still working on the soundtrack to the film. There were different versions to mix. *Star Wars* premiered with the 70mm stereo version, but I

was still working on the monaural version... one speaker, one sound channel."

"We also started mixing the foreign versions of the soundtrack, which took 3 to 4 months of nocturnal activity. I was out of touch with what the world was doing as I prepared to work at night during the day. My wife watched the news that day and told me how long the line was to watch *Star Wars*. To me, it was like a strange kind of dream... still working on the movie while it premiered."

"A week after the opening date, there was



a cast and crew screening at the Academy in Los Angeles where I got to share the excitement with those who were involved in the making of *Star Wars*. I never thought *Star Wars* was going to be a blockbuster, and apparently neither did Mark Hamill who was shocked at how the film turned out in terms of the special effects, soundtrack and editing. I told him 'You're never going to be the same after this.'"

"I didn't see the finished film with a movie-going audience until six months later."

But the first time I ever saw it was while editing with the other editors and George Lucas. Since I placed the sound and music together, it was nerve wracking to watch. But what came of it was laughing, cheering and a feeling of "Something special had happened. It really worked."

"I had never attended a film screening before where everybody was so happy."
—Ralph McQuarrie

"The most enjoyable experience for me though was to hear R2-D2 speak for the first time. Funniest, was watching Richard Anderson getting a true bear hug from one of the bears we recorded for the Wookiee sounds. Tormenting though, was working nights for over four months of mixing."



Ralph McQuarrie

Production Designer/Artist

"I saw *Star Wars* when I got back to New York City from working on a *Star Trek* movie in England. I remember getting off the subway on an overcast, weekday afternoon and noticing across the street, a theater showing *Star Wars*. I went over and walked in, missing the beginning of the movie. To my amazement, there were a lot of people having a hell of a time. I had never attended a film screening before where everyone was so happy. They were hollering for the good guys and booing for the

bad guys. I was very pleased to see the movie, however, I was torn between wanting to see the film for itself and waiting to see how [my] matte shots turned out. It was great. The whole audience was swept away with *Star Wars*."

Chris Penn

Actor, *Reservoir Dogs*, *At Close Range*, *The Funeral*

"I think I saw it at the Avco in Westwood. I liked it. I wasn't a *Star Wars* nut, but I liked it. It was exciting."

Rick McCallum

Producer of the new *Star Wars* films

"It was a Friday evening, and I was on my way home from Paramount, where I was working at the time. I remember driving down Wilshire Boulevard in Westwood, toward Santa Monica, and coming over a hill, I suddenly hit a traffic jam and saw dozens of people running across Wilshire Boulevard, then literally hundreds of people in a line waiting at the

awe-struck."

"*Star Wars* was the first movie that had ever come close to showing a real world outside of our own. To me, it was by far the most successful and believable work of science fiction that I had ever seen. The design and look of the film was so bold—everything looked dirty and used. The effects were so seamless—I bought into it completely. The moment the Millennium Falcon went into hyperspace everyone in the theater stood up and freaked."

"Thinking back on the experience I remember being amazed by the soundtrack, set design, and special effects—they were all so perfect, so right, you felt as if you had been transported into a totally different sensory world. *Star Wars* was a brilliantly mixed movie. I had never heard sound like that before. Ben Burtt did an incredible job with the design of the soundtrack and the creation of R2-D2. R2-D2 was the most engaging character, with an incredible personality, enormous courage and a great sense of humor. Ben was like a great character animator who brought R2-D2 to life through sounds. Even now as I listen to the digital remastering of the original mix for the Special Edition I am astonished at what he and everyone else achieved. John Barry's production design was so electrifying—everything looked so real and used—it just looked terrific. Just think what ILM accomplished with so little time and money. Extraordinary."

"The most powerful scene in *Star Wars* for me will always be Luke Skywalker looking out into the twin suns. It symbolized every boy's yearning to escape from home and embark on an adventure. A year ago, I went back to Tunisia with an archaeologist to visit the old Tatooine locations for *Star Wars*. It was a cloudy, rainy day when we found the actual place that Luke had stood all those years ago. It was really something to stand there in the pouring rain."

"A few days later, we found the front door of the cantina in someone's garden, and we found a plastic dome from the home belonging to Uncle Owen and Aunt Beru... it is now used as a bathtub! Even more amazing was coming across 15 to 20 locals who remembered, though vaguely, the film crew descending on them 20 years ago for about two weeks, and then disappearing. To them, it was as if aliens came down to earth, hung out for a time, feverishly worked in the baking sun, and then just as suddenly left. They had no concept that a film was being made, nor did they ever hear of a film called *Star Wars*."

Avco cinema. At first I thought it was an accident, but as I got closer I realized that all those people were lined up to see *Star Wars*. The line went all the way around the block. I had never seen such excitement or pandemonium for a movie."

"The next day I went with a friend, and we waited in line for two and a half hours. It was crazy. The minute the movie opened, I was blown away by the sound and the effects. I had never seen an audience go so berserk. The second the opening shot appeared on the screen, my friend and I turned to look at each other. It was just so outrageous. Everyone was



Angelo Moore

Vocalist/Sax Player, Fishbone

"I was 13, and I saw it at the Cinerama Dome in Hollywood. It was crazy—I had never thought any of that s**t would be going on in outer space. I'd go in my backyard and look up there and wait."

"R2-D2 was cool, how his head turned from one way to the other and that was all he could do. I would always wonder what would happen if he fell over—someone would have to help him up. He was like a turtle. He was covert."

"And those things that Darth Vader's soldiers would fly on that flew around in the air [in *Return of the Jedi*!—for a while I wanted to find out if they made 'em. I would go to different auto mechanics and ask where I could get one. Our new album, *Chim Chim's Badass Revenge*, is a *Star Wars* concept. Chim Chim, the monkey, he came from outer space to blow up the world."

Norwood Fisher

Bass Player, Fishbone

"*Star Wars* represented the future of movie-making, even if it didn't represent the future of mankind. I was 12, and my cousin Bud took me to go see it. I was playing music by then, and George Clinton was already taking me into outer space on the Mothership. But I want to be just like George Lucas—that mother was in the future. I'm going to be right there in line [for the Special Edition]. I'm already sold on it. I'm in love with the unknown."

Steve Sansweet

Director of Specialty Marketing, Lucasfilm

"I saw *Star Wars* two weeks before it opened on the back lot at 20th Century Fox. It was on a Saturday afternoon. Watching the film there added to the spectacular experience. I got to walk through the *Felto Dolly* movie set—the outdoor New York City set—on my way to the screening."

"The Vice President of Public Relations had invited all the financial and business journalists in town to watch *Star Wars* because by then Fox thought it had something hot on its hands. At that time, I was a reporter for the *Wall Street Journal*. I can still remember, like

logo on front. I whined a lot to keep it. After the movie, I went up to the Vice President and said 'Phil, you gotta get me one of the posters.' He sent me the Style A *Star Wars* poster."

"The humor in the movie was great because it didn't take itself too seriously. *Star Wars* treated a lot of things in a light hearted kind of way. It wasn't science fiction. It was a space fantasy."

"There was a lot of publicity before the movie was released. *Starlog* magazine published articles on *Star Wars*, and the *L.A. Times* had a front page story in its Sunday

"...I want to be just like George Lucas—that mother was in the future."

—Norwood Fisher

Entertainment Section with photographs a week before the movie premiered. A paperback novel that sold half a million copies was available in the fall of '76. There were also science fiction conventions where Mark Hamill would make special appearances and where clips of the movie were shown. But it was great to be introduced to *Star Wars* before the



everybody else, being blown away by the opening scene. Everyone was looking up at the theater's ceiling for the rest of the *Star Destroyer* to come out."

"It was at this screening that I got my first *Star Wars* collectible: The invitation ticket. It was a blue and silver fold over with the *Star Wars*

general avalanche of publicity and hype. Also, before the lines."

Roxann Dawson

Actress, *Star Trek: Voyager*

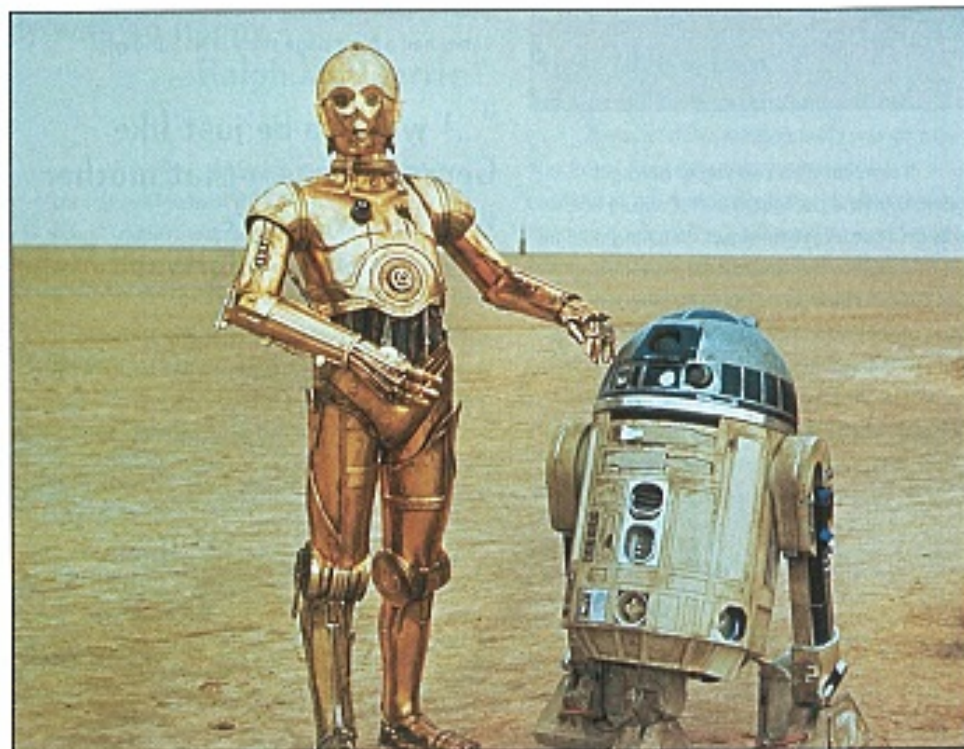
"My most vivid memory of *Star Wars* was standing in line for hours, holding my father's

hand. I've never stood in line that long. I also remember the bar scene."

Anthony Daniels

Actor, C-3PO

"The first time I heard about *Star Wars* appearing in a movie theater was through the front covers of *Time* and *Newsweek*, I think. No one told me that the film was out. I saw it for the first time at the crew screening in London."



"My first reaction was that so much of the film was so different through the lens than how it was on the set. It looked better, of course. What the editors had done knocked me out because, what didn't make sense to me while filming, suddenly did make sense on the screen. They had spun the whole thing together. I had never done a movie so I didn't know what an editor was for. Now I know, they make a movie happen."

"It was amazing to hear R2-D2 talk to me after all. For me, having Ben Burtt's input was one of the magical experiences of seeing *Star Wars*. Another was squashing down in my seat during the opening *Star Destroyer* sequence."

"John Williams' music score was a knock-out surprise as well. Shame we didn't have the orchestra playing along on the set. Would have made the acting easier."

Dweezil Zappa

Musician/Actor

"I was eight years old. We were all crazy about the movie and saw it about a billion times. I was totally obsessed, drawing all of the characters. It was the best movie of all time—it just had really good characters, cool interplanetary stuff, and it looked really different. The sound effects and the lightsabers—they were just really cool ideas,

and it still holds up as really cool. Nothing about *Star Wars* is hokey."

"We were told shortly after the movie came out that our father Frank was one of the people considered to do the music and his manager said 'no way' right off the bat. Frank never even got to make a decision. Of course, when we heard this, my brother and sister and I all screamed, 'No!' But I love the music in the movie anyway."

Frank Meyer

Musician, *The Streetwalkin' Cheetahs*, *Schoolhouse Rock Band*

"My folks took me to the UA North Hollywood 6, where we waited all day in line and I made frequent trips to the ice cream parlor/arcade across the parking lot to ingest ice cream and amuse myself with video game histrionics. I was six years old, and I remember

"It was amazing to hear R2-D2 talk to me after all."

—Anthony Daniels

we waited a long time, but I was absolutely blown away. I remember just thinking how evil Darth Vader was—he was dark and heavyset and encased in metal and he breathed heavy."

"I remember the scene in the trash compactor was always bizarre, because I remember thinking it was such a bizarre place to end up, being that they were in this corridor being shot at, and all of a sudden they're knee deep in crap and there's a couple monsters swimming around, and it just got you thinking about the whole world of these monsters that would basically just hang around in that compactor and wait for some starfighters to stumble in. I also remember another world that fascinated me was the world of the holographic chess game and those little monsters, because it seemed like those little monsters came from their own little world, and they had their own little stories to tell. What kind of Jedi labyrinths did they just waltz through?"

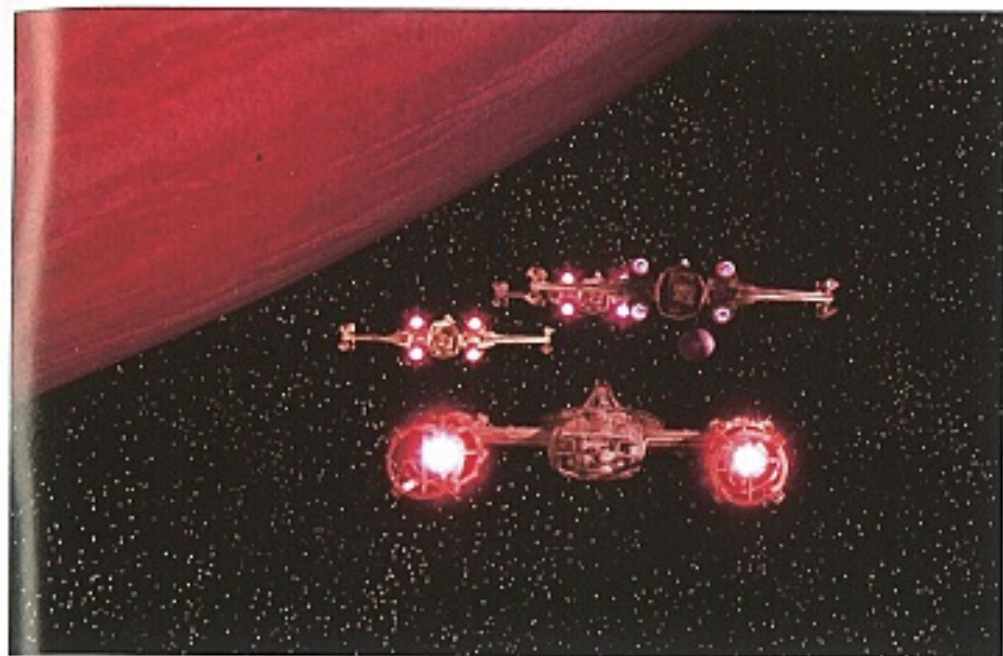
"The cantina scene was a powerful metaphor for the melting pot that is the United States of America. We saw people of the green persuasion, of the gilled persuasion, of the webbed nationality, and of the tentacled like, and they all fit in. Han Solo and Chewie accepted them all, as warm but deadly Americans."

Benicio Del Toro

Actor, *The Usual Suspects*, *The Fan*, *The Funeral*

"I was in a restaurant in New York. I was a kid... I don't know how old I was... It was summer. There was some guy who walked in and was talking to my father. He had just seen the movie and he had this pamphlet on *Star Wars*—this little booklet. I still have it. It was almost like he had been to a premiere, and it was this little booklet on the film and I remember he gave it to me."

"I thought that it was, like... very weird. It was the kind of film I would really feel weird in... I was a kid... I had seen *2001* and I didn't understand it, thought it was kinda boring. I thought *Star Wars* would be like that. I didn't have much interest in it, and then I went to see it that same summer and I loved it."



"I loved the bar scene with all the characters and a lot of stuff with the two robots, C-3PO and R2-D2, and the guns, and the whole scene with the spaceships going down into the planet... going really fast. Then I bought the 45 of the music."

"So I think I was in a restaurant and my first memory was this little booklet of the movie and my initial reaction was 'I'm not going to be able to understand it.' I thought it was quite a show after I saw it."

Samuel L. Jackson

Actor, *Pulp Fiction*, *The Long Kiss Goodnight*

"I went to the first screening of *Star Wars* on 44th Street and Times Square in New York City and I was totally blown away. I was on drugs too. [He laughs, having talked openly before about his former chemical dependency in the days before he became a well-known actor.] I was pretty herbed out and the screen started going... [he makes a wavy gesture with his hands] 'Oh, yes! This was going to be great!' I've seen it eight or nine times since. In fact I'm trying to find George Lucas now so I can be in his prequel."

Jean Smart

Actress, *Designing Women*

"The first time I saw a trailer for *Star Wars* I was in downtown Seattle with my then-boyfriend. I'm not a huge science fiction fan but it was so different, it really looked like a lot of fun. Then we saw it and I was most taken with Chewbacca—he was amazing!"

"Now it's bizarre to have a six-year-old boy who's into it. It's a tad violent and he has some of the toys. Just the other day when he was watching *The Lion King* on television, I said, 'Connor, close your eyes. Doesn't that sound like Darth Vader?' He looked at me kinda funny and I told him, 'It's the same actor.'"

"Now did you notice how Princess Leia wore less and less clothing as they went on? She was so prim and covered up in the first one and was practically in a thong by Part III."

Stephen Herek

Director, *The Three Musketeers*, *Mr. Holland's Opus*, *101 Dalmatians*

"I was in Bethesda, Md., and a senior in high school when I went out with a girl to see it. Actually, I didn't see *Star Wars* until the second month it was playing. I was blown away and thought, 'This was where movies were going for awhile.' I couldn't wait for the next one to come out. The effects and then the sound, I hadn't heard that kind of sound."

Martin Thurn

Editor, *The Star Wars Collector*

"The thing I remember most about actually seeing the movie for the first time occurred in the first minute of the film, as the Imperials board the *Blockade Runner*. As the Rebel soldiers take defensive positions with their blasters trained on the doorway, the camera focuses and lingers for a few seconds on the face of an older soldier with gray hair. I remember thinking how much he looked like the guy in *Green Acres*, and I was shocked because I was sure that since we're seeing his

"In fact I'm trying to find George Lucas now so that I can be in his prequel."

—Samuel L. Jackson

face so close-up, he must be the main character of the movie. But of course, almost as soon as I was thinking that, he was shot and dead on the floor. From one shocking impression to another...!"



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Star Wars on Television

by Scott Chernoff

Darth Vader stood back and watched the Rebel rocket touch down on the glittery planet. The Dark Lord of the Sith was pleased his evil strategy had worked so perfectly. The Rebels had fallen right into his trap—just like that glorious time when he cornered them in Cloud City.

"Aha," an Imperial Commander declared. "You see! They've come back!"

Vader turned to the impudent officer and looked down at him before intoning, "They had no choice."

Indeed, the Dark Lord's masterful plan all but insured that the Rebels would wander directly into his waiting clutches. Disembarking, the freedom fighters could never begin to imagine what torture Vader had in store for them.

When the young Jedi-in-training, the rogue adventurer, and the feisty princess emerged from their rocket, along with their droids C-3PO & R2-D2 and the Wookiee Chewbacca, they were immediately met by an army of Imperial stormtroopers in full battle

gear. Suddenly, the stormtroopers surrounded the Rebels, drew their blasters, and ...broke into song?

"We're Darth Vader's raiders and we can't believe the things that you do," they sang peppily as they began a carefully choreographed dance routine. Circling the heroes and snapping to the beat, the stormtroopers—including a liberal contingent of female stormtroopers—continued, "We never met a troop that played hide and seek the way that you do! But fe-fi-fa-fum! Look out people, 'cause here we come! We know just what to do with you, so get ready! Get ready! Can't you tell when we're through with you, so get ready! Get ready, here we come! Get ready, 'cause here we come!"

What could this outburst be? A brazenly covert coded signal? A bizarre attempt to confuse the Rebel Alliance? Yet more evidence of Darth Vader's mid-life crisis? And, perhaps more importantly, in just what Star Wars movie did this happen?

Ah, there's the rub. It happened, but not in

any movie—far from it, friend. Oh no, America, this golden moment took place in the only medium it could have: television. The scene was part of a 1978 *Star Wars* spoof on ABC's *Donny & Marie Show*, produced by puppeteers Sid & Marty Krofft (*Land of the Lost*, *Lidsville*). Marie Osmond was Princess Leia, her a-little-bit-rock-and-roll brother Donny played Luke Skywalker, guest star Kris Kristofferson took the role of Han Solo, and the Imperial Commander was played—in the show's coup de grace—by the late Paul Lynde (*Hollywood Squares*, *Bewitched*).

But while those characters were played by alternates, the *Donny & Marie* episode featured actual appearances—in costume if not always in voice—of Vader, Threepio, Artoo, Chewie and a cavalcade of stormtroopers. It's just one of the many little-known appearances of *Star Wars* characters on TV.

Though much has been made of George Lucas' classic cinema characters' adventures in media such as books and comics, there exists a sparse yet proud legacy of *Star Wars* on televi-

sion. It is a pocket of the *Star Wars* galaxy that, while unsettling to some, demands to be revisited. A dimension where not only do stormtroopers dance, but so do Wookiees, droids, and even Jedi Knights. A constellation where R2-D2 smokes, where Darth Vader battles cute little bunny rabbits, and where even the mighty Jabba the Hutt cries tears of sorrow.

Yes, all these things happened on television, which also happens to be the medium in which Boba Fett made his first appearance. Of course, many *Insider* readers will remember that Boba emerged in a brilliant *Star Wars* cartoon by Nelvana Limited included in the 1978 CBS *Star Wars Holiday Special*. That special—a *Star Wars* milestone that featured most of the original film's cast (including Mark Hamill, Harrison Ford, and Carrie Fisher) reprising their *Star Wars* roles as well as guest appearances by Harvey Korman, Art Carney, Beatrice Arthur, Diahann Carroll and the Jefferson Starship—was covered extensively in issue number 24 of the *Insider*, so we won't dwell on it now. But suffice it to say that the two-hour long tale, which was shot mostly on video and shines the spotlight on Chewbacca's lovable Wookiee family, aired just once but has since earned its rightful place as a *Star Wars* cult classic.

While the "Holiday Special" has become a Christmas-time perennial for the lucky few who taped it in 1978, there has been so much more *Star Wars* on TV over the years that the "Holiday Special" is just the tip of the iceberg. The following overview of the *Star Wars* universe on television is by no means definitive—the *Star Wars* phenomenon is worldwide and long-standing. Despite our best efforts, there may be some treasures that have somehow slipped by us, and we hope you'll let us know if that's the case. But the *Insider* has dug up several choice moments which we feel deserve to be shared, honored, and, yes, celebrated.

Star Wars Sings

Keep in mind, these are appearances only of *Star Wars* characters, played by their original actors or (if a masked character) represented by their actual costume. In other words, if Carrie Fisher hosted *Saturday Night Live* and merely



talked in her monologue about playing Princess Leia, her appearance wouldn't be mentioned in this article. But since she actually played Princess Leia in a 1978 SNL sketch, it is in here. On the other hand, if SNL did a spoof of *Star Wars* without any of the real characters from the movie—like when Phil Hartman played Obi-Wan Kenobi or Bill Murray sang his own lyrics to John Williams' music—we wouldn't mention it here (although I guess we just did). That's why great *Star Wars* spoofs on shows like SCTV and the short film *Hardware Wars*, *Star Wars* references on popular sitcoms, or even QVC's *Star Wars* collectibles show are not included here (I'm already smelling sequel to this article).

In the strange and fascinating case of the *Donny & Marie* spoof, for instance, the main characters were played by other, uh, actors, but there were still actual *Star Wars* characters cavorting on stage—Darth Vader, the stormtroopers, Chewbacca, C-3PO and R2-D2 were represented by their real costumes, meaning the characters were given the official go-ahead to appear by Lucasfilm. Even though it might not necessarily have been David Prowse and James Earl Jones portraying Vader on the *Donny & Marie* set, it was sure as hell Darth Vader up there. In contrast, Donny Osmond in a tunic does not a Luke Skywalker make.

In the Carrie Fisher *Saturday Night Live* appearance (Nov. 18, 1978), Fisher, in Leia garb and hairdo, beams herself into a 1960s beach movie starring Bill Murray as Frankie Avalon and Gilda Radner as Annette Funicello. "Hi, everybody, I'm from another galaxy and another time and another movie," she proclaims, before announcing that her name is Princess Leia. "I'm an exchange student from outer space," she continues, "and I just dropped onto this swell beach! Gee, I sure

hope you guys speak English."

When Murray's character dumps Gilda for Leia, the Princess must defend herself against charges that she is a "space slut." She does so by (what else?) breaking into song. The upbeat surf-pop number, "New Kid on Earth," finds Leia singing about how all she really wants to do is hang out on the beach and meet cute guys. Radner, Murray, Al Franken and

other beachgoers join in on choruses of "Obi-Wan-Kenobi/Obi-Wan Kenobi."

Muppet Madness

But as fun as it is watching Princess Leia sing on *Saturday Night Live* or stormtroopers strut on *Donny & Marie*, nothing will ever top the mother of all *Star Wars* 70's variety show appearances—Mark Hamill as Luke Skywalker and Anthony Daniels as C-3PO, as well as (presumably) Peter Mayhew as Chewbacca and Kenny Baker as R2-D2, on *The Muppet Show*.

The Muppetational episode, shot in 1979, opens with Luke Skywalker (as played by Mark Hamill in full Empire-era Bespin fatigues) bursting through the Muppet Theatre wall, followed by C-3PO and R2-D2. A bewildered C-3PO asks, "Excuse me, Master Luke, but what is this strange world we've come to?"

Replies the Jedi, "Beats me Threepio, seems we've landed on some sort of comedy-variety show planet."

Later, C-3PO introduces himself to Kermit (Jim Henson), telling him what an honor it is to meet "such a distinguished amphibian." Artoo and Threepio proceed to tell Kermit that they are searching for the kidnapped Chewbacca, and show Kermit a "hyperspace telegram" from the Wookiee reading, "Help, I am being held prisoner by a bunch of weird turkeys." Says Threepio: "It does rather sound like your show."

Suddenly, Luke runs in, shouting things like "Remember Alderaan" and "Down with the Empire!" Threepio tells Kermit, "I'll try to calm him down, but you know how strangely excitable these humans are." In a rare moment of frog-droid camaraderie, Kermit leans over to Threepio and agrees, "Yeah, they're a strange race all right." It seems only fitting that Kermit would

be the first amphibian to make this interstellar breakthrough.

Ever the positivist, Kermit suggests that Luke and the droids go out on stage and do a number as long as they're hanging around. But Luke flatly rejects the idea. "Listen pal," he says, "we're on a mission. There's no way we're going to get involved in any third-rate variety show." But Artoo clamors for a chance under the hot lights, prompting Threepio to scold, "You're not a song and dance droid." By the end of the episode, however, C-3PO will be proven wrong on that score.

Things really heat up when Skywalker and the droids hijack the spaceship *Swinetrek* of "Pigs in Space." Luke bonds with fellow starfighter Link Hogthrob (Henson), as Miss Piggy (Frank Oz, again) squeals, "Ooo, it's Luke Skywalker—one of the heavenly bodies," and re-enters dressed as Princess Leia.

It isn't long before the *Swinetrek* crash-lands on the planet Koozebane, where Luke must face the evil Derth Nader—Gonzo (puppeteer Dave Goetz) in a Vader-esque costume and mask shaped to accommodate his nose—prompting the young Jedi to "resort to the ultimate weapon... Chewbacca the Wookiee!" To great fanfare, Chewbacca plods onto the set and grabs Gonzo from behind. "The jig is up," Luke cries. "No one can stop good old Chewie!"

The Muppets retaliate with an energetic song and dance number. The Star Warriors are reluctant to join in, but as soon as Kermit enthuses, "Take it, Chewie and Artoo," the Wookiee and the droid engage in what could almost be construed as something of a mating dance, with R2-D2 twirling, and Chewie growling and dancing seductively around him. Not one to be outdone, Threepio follows with a tap dance solo, and Luke summons his "cousin" Mark Hamill to join in the grand finale—singing Disney's "When You Wish Upon a Star" with Chewie, Artoo, Threepio, and the Muppets in front of an image of the Sleeping Beauty Castle at Disneyland. The result is nothing short of a pop culture nuclear explosion.

In addition to the *Muppet Show* adventure, R2-D2 and C-3PO also appeared on that other classic Muppet show, *Children's Television Workshop's Sesame Street*, on PBS in 1981. The pow-



erhouse episode—which was sponsored by the letters J & Z, and the number 4—finds the media-savvy droids landing their own spaceship on the celebrated boulevard because Artoo has "an important message to deliver to someone on Sesame Street." Threepio's needs are much more personal: "All I'd like," he complains, "is a good oiling."

Artoo makes the children of Sesame Street guess the identity of the Muppet he seeks. Hints include "he's shaggy" and "he is really rude." Naturally, the trail leads to Oscar. Demands Threepio, "Take me to your Grouch." The visual effect of seeing R2-D2 and the traschan-encased Oscar side-by-side rivals some of the more stunning moments in *The Empire Strikes Back*.

After calling Threepio "Shiny Pants," Oscar is presented with an image projected, Leia-like, by Artoo. The image, of a Muppet named Lothar the Grouch of the Seventh Moon of the Planet Zircon, tells Oscar: "Get lost."

Other highlights of the episode's 14 droid-infested minutes include a spirited game of blind man's bluff between the droids and Big Bird (Caroll Spinney, who also performs Oscar), and a tender moment when Big Bird asks C-3PO if droids have feelings. "Oh, indeed, we do," Threepio shares. "Artoo gets excited all the time."

The Makings Of A Legend

It's no surprise that there was so much *Star Wars*-Muppet crossover on television—George Lucas and Jim Henson were both visionaries who created entire worlds on screen (Lucas mostly on film and Henson primarily on TV), and, of course, the two collaborated on the film *Labyrinth*. In addition, *Star Wars* producer Gary Kurtz produced *The Dark Crystal* (1982), which was co-directed by Henson and Frank Oz of Yoda fame/

glory. So it should come as no surprise that there is an entire segment on Henson and *The Dark Crystal* in *Classic Creatures: Return of the Jedi*, the 1983 CBS special that is one of four televised documentaries on the making of the *Star Wars* movies.

Classic Creatures is hosted by Carrie Fisher and Billy Dee Williams (not in character), with Jabba the Hutt's sardonic sidekick Salacious Crumb serving as Billy Dee's wacky buddy throughout. Other cameos include a

Gamorrean Guard, who waltzes through the creature shop keeping guard on the boxed monsters, and a singing Admiral Ackbar (puppeteer Tim Rose), as well as original footage of Vader, Chewie, Artoo and the Ewoks buying tickets and boarding a plane for California. Demands Salacious, "Anyone know what the in-flight movie is? I hope it's *Raiders*!"

There are long, fascinating segments on the intricacies of Jabba the Hutt (Says Billy Dee, "He just oozes mean—I mean, he's bad") and Sy Snootles and the Max Rebo Band. Behind-the-scenes footage reveals the recording of English lyrics to the band's Huttese hit song "Lapti Nek," heard under narration by Carrie Fisher.

Still, *Classic Creatures* is nothing next to *The Making of Star Wars ... as told by C-3PO and R2-D2*. (yes, a four dot ellipse in the title), the 1977 ABC opus that's hosted by America's favorite droid duo. The special begins with footage of massive crowds at Hollywood's Chinese Theatre gathered to see Threepio, Artoo, and Darth Vader leave their foot- and hand-prints in cement. Though the event was real, the documentarians (Richard Schickel, who wrote and/or produced three of the *Star Wars* documentaries, is a movie critic for *Time*) added a quick little, cinema-verite-style story about Threepio fearing Vader's arrival.

After the playlet, the droids serve as hosts of the festivities, which also include narration by

Above: Luke Skywalker (Mark Hamill) confers Fuzzie Bear when he lands on a strange "variety show" planet in an episode from *The Muppet Show*.

Facing: It's Beach Blimba from *Outer Space*! Princess Leia (Carrie Fisher) meets the beach gang (Bill Murray and Gilda Radner) in a skit from *Saturday Night Live*.

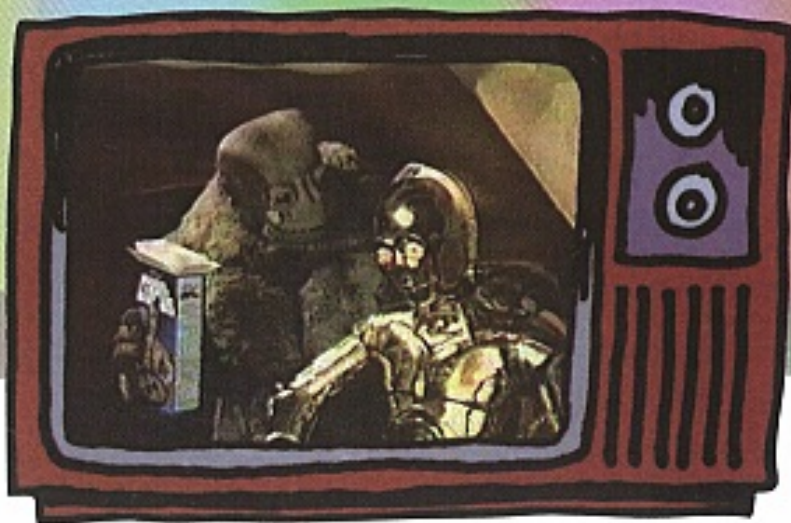
Previous: Donny, Marie and Rikis Kristofferson are surrounded by Darth Vader's *Raiders* in a lavish musical number on *The Donny and Marie Show*.

William Conrad (TV's *Canon* and the larger half of *Jake and the Fatman*), who joins them in telling the stories of both the movie and its making. There is lots of supercool footage of the shooting of key scenes; while filming one scene, for instance, Harrison Ford yells "Bang!" each time Solo takes a shot from his blaster. We also get to see plenty of Hamill, Fisher and Ford hanging out and goofing around on the set—before they were icons—as well as interviews with each.

There's also a lot of priceless William Conrad narration, like when he wistfully describes the Jawas as "bright-eyed wanderers of the wasteland." Even better is C-3PO, who proudly announces, "It all began with Mr. Lucas," about two seconds into the show. Later, after a clip of Obi-Wan telling Luke that the Force is what "binds the galaxy together," Threepio turns to his little buddy and asks, "Do you think it's the Force that's holding us together, Artoo?"

In between *The Making of Star Wars* and *Classic Creatures* came the 1980 CBS special *SPFX: The Empire Strikes Back*. Hosted by Mark Hamill, it's the slickest of the three, a dense, informative look at the painstaking work that went into making the second installment of the first *Star Wars* trilogy. Though Hamill spoofed his earnest and effective hosting demeanor in an early 1980s *Late Night with David Letterman* segment in which he narrated a hilarious mock-documentary about the intricate special effects work of a simple Letterman sequence, in *SPFX* Hamill restrains his wacky side until the end, when he does a Yoda impression and participates in some shtick with surprise guest R2-D2.

Hamill also narrates *From Star Wars to Jedi*, which PBS aired in 1985. Though there are some choice Hamill voice-overs ("Furry, funny ferocious creatures of the forest"; "In Arizona, George Lucas a stately pleasure barge decreed" and spring to mind immediately), the special is perhaps most notable as the only known outlet for footage of the original Jabba the Hutt sequence cut from *Star Wars*—the same scene Lucas re-inserted into the Special Edition, but before a computer-generated Hutt was matted over the human actor. In fact, there's even an interview in which Lucas talks about his then-unrealized



dream to "matte in" Jabba over the actor.

Watching the scene, it isn't difficult to see why it was dropped. Jabba, as portrayed by a portly Irish actor, comes across not so much as an evil overlord as he does a friendly uncle, thanks to lines like, "Why'd you have to go and shoot poor old Greedo like that, especially with all you went through together?"

Other than the Jabba scene, *Star Wars to Jedi* focuses mostly on the *Jedi* part, and very little on the *Star Wars* and *Empire*. Much of the footage is recycled and expanded from *Classic Creatures*—like the part we didn't see in *Classic Creatures* with the speeder bike chase test reels that featured a battle between Luke (Jedi outfit) and Boba Fett action figures. Or a Gamorrean Guard chasing the model makers out of their own studio. Or Salacious Crumb (Tim Rose) talking about Jabba behind his back.

Watching *From Star Wars to Jedi*, which is available on home video, and *SPFX* makes one hope that Lucasfilm doesn't completely abandon all of the techniques pioneered in the first trilogy in favor of completely digital effects in the next trilogy. There's something about the real physical presence of Yoda, or an actual life-size X-wing fighter immersed in real water, that makes the human characters' stories that much more real just for interacting with them.

Ewoks And Wookiees And Droids — Oh My!

Of course, many people forget that there have in fact been two official *Star Wars* TV series. Though children who marveled at the animated segment of the "Star Wars Holiday Special" never got their wish for a weekly Saturday morning cartoon based on the movie, their little brothers and sisters were treated to the Sat-

urday morning antics of Ewoks and droids later in the next decade.

The *Ewok and Droids Adventure Hour* was produced by Nelvana, the same company that produced the 1978 "Holiday" cartoon, and debuted in the fall of 1985 on ABC, preceded by a prime-time ABC special that previewed the network's new Saturday morning slate and featured the televised spectacle of American sweetheart Mary Lou Retton teaching gymnastics to Artoo, Threepio, and star Tony Danza of *Taxi* fame.

Droids, which featured the voice of Anthony Daniels, was the second half of the hour and starred the robotic Laurel & Hardy in animated tales that took place before *A New Hope*, in the early days of the Empire. Each story took place over four parts and found the droids toiling for a different master. Boba Fett appeared in the first story arc, and his fellow bounty hunter IG-88 appeared in the second. Among those who wrote the stories were *Star Wars* sound effects superstar Ben Burtt and Lucasfilm designer-turned-director Joe Johnston.

Burtt also wrote an hour-long *Droids* special, *The Great Heep*, which aired in prime-time on ABC on June 7, 1986. In the special, Artoo and Threepio battle the title character, a huge evil droid that has captured their new master, Mungo Baobab, and seized control of the planet Bittu. (For a complete *Droids* episode guide, see issue #27 of the *Insider*.)

Despite their obvious star power, the droids were dropped after the first season. When the Ewoks returned in the fall of 1986, the show was once again a half hour long and called *The All New Ewoks*. The show ran through the summer of 1987.

The Ewoks also spawned a duo of live-action, prime-time ABC TV-movies. Though both of them—1984's *The Ewok Adventure* (a.k.a. *Caravan of Courage*) and *Ewoks: The Battle for Endor* (1985) were released theatrically overseas, producer Tom Smith, the former general manager of ILM, told *Bantha Tracks* in 1984 that "although [*The Ewok Adventure* is] set in the *Star Wars* universe, [it] is not part of the *Star Wars* Saga."

Unlike most other *Star Wars* television projects, though, George Lucas had direct creative involvement in the Ewok movies—at least, on a limited basis. He penned the stories for both

telefilms, in addition to serving as executive producer. But he left the writing and directing to others—John Korty directed *Caravan of Courage* from a script by Bob Carrau, and the brotherly team of Jim & Ken Wheat wrote and directed *The Battle for Endor*. Joe Johnston served as production designer for both family-style fantasy-adventures.

In the first Ewok film, narrated by Christmas special veteran Burl Ives, young Mace Towani (Erik Walker) and Cindel (cute-as-a-button Aubree Miller, age 4) team up with Wicket (Warwick Davis, reprising his role from *Return of the Jedi*) to save their parents—and the Endor moon itself—from the evil Gorax after the family crash-lands on Ewok terrain.

Their victory is cut short when Mace and his parents are killed by minions of the evil Terak (*Twin Peaks*' Giant, Carel Struycken), leader of the Marauders, in the opening minutes of the second Ewok adventure, *The Battle for Endor*. In the wake of the carnage, Cindel and Wicket—who suddenly, unlike his fellow forest dwellers, is speaking English—seek refuge with crusty hermit Noa (Quaker Oats spokesman Wilford Brimley), a gruff curmudgeon with a heart of gold. The film culminates with a Jedi-style Ewok battle, and ends with Noa and a tearful Cindel blasting off into space together, leaving Wicket to his soon-to-be animated devices.

Star Wars Goes Commercial

Of course, *Star Wars* conquered all corners of the TV galaxy. In addition to series, telefilms and specials, there were the commercials. Obviously, footage of the films appeared on innumerable news programs and in ads for everything from action figures and fast food restaurants to bath soap and underwear (new product commercials from the likes of Kenner, Galoob and Parker Brothers are currently invading the airwaves). But there have also been a select few commercials that actually featured original footage of *Star Wars* characters.

In one shocking public service announcement, billed as "a message from a distant, far away galaxy," C-3PO walks in on R2-D2, who is smoking a cigarette—well, at least he's holding

a lit cigarette in his little extended metal hand and looking up at Threepio defiantly. A shocked Threepio scolds Artoo that "Smoking isn't grownup—it's very foolish" and warns him that smoking is bad for the heart. When Artoo raises a fuss about not having a heart—after all, how dangerous is smoking for a droid?—Threepio allows, "I know I don't have one, but humans do, and we should set a good example." This appeal to civic duty succeeds, and Artoo drops the cigarette.

The dynamic droid duo also starred in an early commercial for Kenner *Star Wars* toys in 1978. In the spot, shot on video (with filmed footage of the toys and clips from the films), Threepio—strolling with Artoo on a low-rent desert set—announces, "Star Wars—you and your children loved it! Now, the earthlings at Kenner have asked my associate and me to present the *Star Wars* collection—truly remarkable toys and games for children."

The commercial highlights some of the most vintage, acclaimed toys in the Kenner fleet: TIE fighter, X-wing, landspeeder (which "moves like it's floating," says C-3PO), Death Star spacestation, *Star Wars* Electronic Laser Battle ("a game of speed, reflex, and reaction"), the classic radio-controlled R2-D2, and—of course—the action figures, about which Threepio recommends, "Collect our wonderful *Star Wars* companions." Clearly, the appeal worked.

C-3PO, played as always by Anthony Daniels, is also the star of another classic *Star Wars* commercial, this one for his own breakfast cereal, C-3PO's. The 1983 spot opens with exciting shots of the cereal box soaring through space like a *Star Destroyer* and quick clips from a trilogy space battle as an offscreen narrator announces the arrival of "The excitement, the adventure, of a new force at breakfast."

Cut to C-3PO's futuristic kitchen, where the goldenboy himself emerges clad in an apron and carrying a tray of bowls filled with his eponymous cereal. He turns to nearby companion R2-D2 and decides, "We'll call them C-3PO's."

Suddenly, we see two huge, circular cereal bits collide in space and hurtle away, fused together, like a meteor. The narrator boasts, "Twin rings phased together for two crunches in every double-O!"

Then, the commercial throws us for a loop, introducing a whole new character who appears to be a whole lot closer to Threepio than even Artoo, a simian-like monster who coozies up to C-3PO and tenderly shares breakfast with him. R2-D2 is nowhere to be seen.

But the shot is barely two seconds long, before the commercial returns to a box of C-3PO's blasting off in space. "Now you can experience the taste of Kellogg's C-3PO's—a crunchy new force at breakfast," the narrator promises before one final shot of Threepio in his little apron with his tray of cereal, looking straight at the camera and saying, "May the Force be with you." All in all, a perfect commercial.

In 1995, a highly-respected *Star Wars* luminary took to the airwaves to endorse a product that wasn't a *Star Wars* spin-off. Darth Vader made a head-turning appearance in an Energizer battery commercial, going toe-to-toe with the relentless Energizer Bunny—and losing. That makes the Energizer Bunny the only character in screen history to win a duel with Vader. Does this mean the rabbit could also beat Obi-Wan?

Kenner, Kellogg's, and Energizer commercials as well as new commercials from Galoob, Parker Brothers, and Nintendo, are good examples of domestic *Star Wars* ads, we found there are plenty more appearances of various creatures in commercials overseas. In one 1989 Japanese commercial for a Technics stereo system, Jabba the Hutt lip-synchs to a crystal-clear recording of the Ray Charles ballad "Too Late." The crime-lord, overwhelmed with emotion, lets down his guard and sheds a few tears.

In an Australian commercial for *Toltoys*' *Star Wars* action figures, a group of kids exults over a "parade" of toys when an Aussie-accented Darth

Facing: Everyone's favorite protocol droid and a special friend share a bowl of C-3PO's breakfast cereal.

Above: Chewbacca listens intently to a little girl's whispered request in a Japanese commercial for Panasonic.



Vader zooms toward the camera and proclaims, "Parade, nothing—it's an invasion!" Judging by this ad, it appears Vader feels threatened even by tiny versions of his rebellious adversaries.

Perhaps most striking is a pair of Japanese Panasonic commercials from 1989. In one, a bizarre capella melody plays as a group of children cavort on a pastoral hillside meadow with a happy tribe of Ewoks. A few kids playfully chase R2-D2, and a little girl whispers sweetly in Chewbacca's ear before taking a ride, Threepio-style, on his back. The heart-warming scene is captured on a Panasonic video camera. In the other spot, Artoo and Threepio kibbly in Japanese about Panasonic products and engage in slapstick antics, before George Lucas himself appears, throws a glowing orb in the air, and says, "Panasonic. It'smo—something new."

As this issue was going to press, the *Insider* got word of a brand new commercial for Tunes throat lozenges in the United Kingdom. The ad begins with footage of a Star Destroyer cruising toward the Death Star, where a group of Imperial commanders are seated with Darth Vader looming over them, much as he did with Grand Moff Tarkin at his side at the start of *A New Hope*. One of the officers tells Vader, "Six of our TIE fighters have been destroyed, and regrettably our radar base has fallen into Rebel hands."

The room is quiet—save for Vader's loud breathing, which sounds heavier than usual. After an awkward silence, one of the men presents a pack of Tunes and says, "Um, Lord Vader, maybe you should try one of these." Despite his colleagues' clear concern for his personal safety, the commander continues, "They'll actually help you

breathe more easily."

But the Lord of the Sith doesn't take the bait. As one officer pops a Tunes and declares, "They taste great," Vader moves toward him and lifts his hand to strike back. The officer ducks out of the way, adding, "And they come in three fruity flavors!"

Despite our insistence on staying away from commercials that didn't feature fresh footage of saga stalwarts, the *Insider* did unearth one *Star Wars*-related commercial that, though it only features pictures of trilogy characters, deserves to be excerpted: the ad for *Empire Strikes Back Underoos*.

For those who didn't have the pleasure, Underoos were basically underwear and undershirts that featured pictures or logos of popular characters, transforming bedtime into Halloween every night. In the *Empire* spot, a narrator proclaims, "Now in your galaxy, it's the new adventures of *Star Wars* and Underoos underwear," after which various perky kids burst forth, dancing with different characters emblazoned on their chests, and proudly sing this song:

Luke Skywalker's my favorite one!
To me Darth Vader's lots more fun!
Yoda is the one I choose!
I feel like Princess Leia in my Underoos!
Underoos are blended in your galaxy—
They're underwear that's fun to wear!

Then one of the kids says, "And there's C-3PO and R2-D2 too!" The commercial ends with the narrator warning that "Underoos are only for Earthlings"—thereby disqualifying half of the characters depicted on the Underoos from wearing them.

Tip Of The Proverbial Iceberg?

This honor roll of television excellence is just a taste of how television has contributed to the *Star Wars* saga. In addition to all of the specials, TV-movies, series, and commercials, viewers can unlock the magic of home video to rent such gems as *From Star Wars to Jedi* or director Frank "Yoda" Oz's 1995 theatrical film *Indian in the Cupboard*, in which Darth Vader makes a cameo appearance as an action figure-come-to-life and battles Robocop. (The Vader/Robocop match-up, by the way, was not one that had been predicted by any one, to my knowledge.)

And very lucky thrift-shop denizens might also encounter an old Disneyland or Disneyworld promotional video about the Star Tours ride. (The current Disneyland promo video, *A Day at Disneyland*, features only a brief segment on the ride.)

But then again, as long as we're talking about home video, there are three titles, which you can find at pretty much every video store around, that might just top everything that preceded them in this article: *Star Wars*, *The Empire Strikes Back*, and *Return of the Jedi*. ☺

Sesame Street excerpts provided by Children's Television Workshop, New York, New York.
Illustrations by Michael C. Rex.

Below: R2-D2 and C-3PO encounter a friendly earthling named Big Bird on Sesame Street.





STAR WARS

STAR WARS



Fossil commemorates the classic epic saga *Star Wars* with the official Limited Edition *Star Wars* watch. This original watch is numbered to 10,000 pieces and comes in a miniature Death Star package. This set includes a certificate of authenticity and can be purchased for \$90. Also available while supplies last, a special *Star Wars* gold edition. This 23k gold-plated timepiece is limited to only 1,000 pieces and retails for \$120. Both watch sets are available at all major department stores within the United States. (Quantities available while supplies last.) To order now by credit card call 1-800-826-7575.

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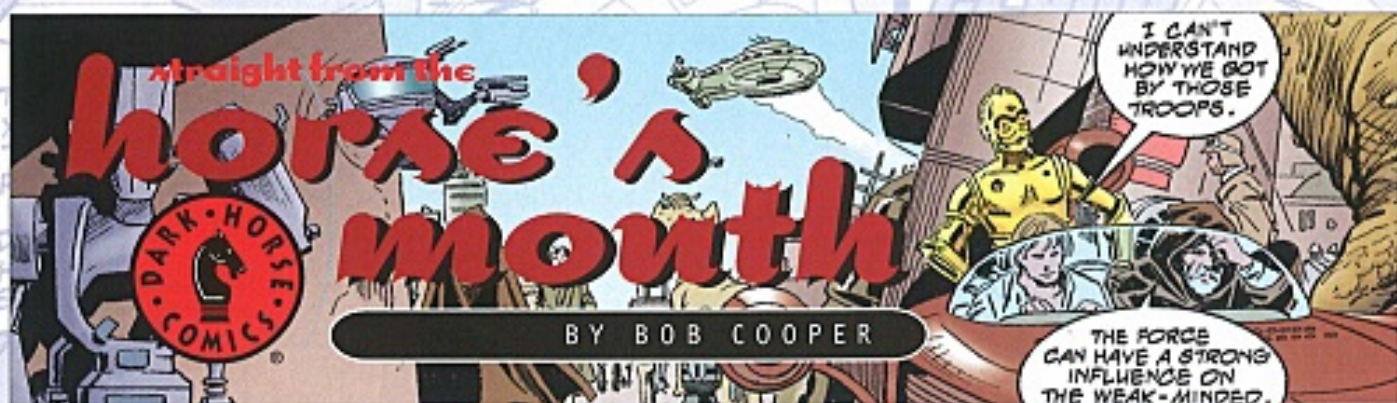
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February sees the release of a brand new comics adaptation of *Star Wars: A New Hope*, based on the Special Edition movie release. But the story of Dark Horse Comics' adaptation actually begins nearly twenty years ago — long before George Lucas ever had an inkling as to how far computer technology would have advanced by 1997. Certainly well before Lucas realized that he had the opportunity to go back and gussy up his original version of *Star Wars* using 1990's digital morphing and re-touch technology and state-of-the-art computer-generated sound and special effects (much of which was pioneered by

Lucas' own Industrial Light & Magic). It begins a good fifteen years before I started working as an editor at Dark Horse Comics, and almost fifteen years before Dark Horse acquired the license from Lucasfilm to produce *Star Wars* comics. It predates the founding of Dark Horse Comics by a decade. An example of amazing forethought, persistence, and long-term planning? More a case where the right creative talent simply fell into place on the right job at precisely the right time.

Here's how it began: in late 1977, several months after *Star Wars* had already become a bona-fide theatrical hit, comic-book artist Al

Williamson was contacted by Charlie Lippincott of Lucasfilm to do some art samples for the already-in-production *Star Wars* newspaper strip. Thrilled that George Lucas had taken an interest in his work, Williamson contacted his good friend, writer Archie Goodwin, and asked him to help put together some sample strips. It was only later that Williamson discovered that Lucas was in fact a long-time comics enthusiast who had been a fan of Williamson's comics work on "Flash Gordon" in the 1960s, among other things. It didn't take any deliberation on Lucasfilm's part at all before offering Goodwin and Williamson production of the daily and Sunday *Star Wars* strip.

Unfortunately, Williamson had to decline the offer, since he was under contract to King Features drawing the "Secret Agent X-9" strip and really didn't feel like quitting. Drawing a daily comics strip is a full-time job, and it's difficult to do much of anything else while trying to maintain the hectic pace of drawing a strip a day. So Williamson decided to stick with something familiar and enjoyable at that time, rather than taking on something that would likely turn out to be as major a commitment as *Star Wars*.

And so, in the late 1970s, comics fans were introduced to *Star Wars* by Roy Thomas and Howard Chaykin's best-selling comics adaptation from Marvel Comics. This was followed by a very well-received monthly comic-book series which included artwork by, among others, Chaykin, Carmine Infantino, Walt Simonson, Herb Trimpe, Tom Palmer, Mike Vosburg, and Michael Golden. Russ Manning's elegantly drawn *Star Wars* newspaper strips made their debut shortly thereafter.

Finally, in 1980, with the release of *The Empire Strikes Back*, events transpired to allow Williamson to draw the comics adaptation for Marvel, based on pal Archie Goodwin's script. Shortly thereafter, due to Russ Manning's failing health, Williamson and Goodwin took over work



straight from the horse's mouth

on the daily *Star Wars* newspaper strip in 1981, producing a memorable three-and-a-half-year run. When *Return of the Jedi* was released in 1983, there really wasn't any other choice than Goodwin and Williamson to do the comics adaptation.

By 1990, Dark Horse Comics had acquired the license to produce *Star Wars* comics. One of the first projects was the reprinting, in color, of the early '80s Goodwin/Williamson newspaper strips. At publisher Mike Richardson's request, Williamson was happy to take a hand in reformatting the strips to fit into the new comic-book format, and he contributed fourteen brand-new pieces of cover art for the twenty-issue comic-book series and three-volume collected set. When I assumed editorship of the *Classic Star Wars* series in early 1993, I immediately began talking with Williamson about his work on the *Star Wars* movie adaptations. Even then he lamented the fact that, while he'd been fortunate enough to work on the adaptations of the second two movies, he'd missed out on the opportunity to draw *A New Hope*. Dark Horse had shortly thereafter decided to reprint the Marvel *Star Wars* comics movie adaptations in a deluxe format with new interior coloring, and once again were fortunate enough to have Williamson contribute two new pieces of cover art — for *The Empire Strikes Back* and *Return of the Jedi* volumes. Williamson even wanted to contribute new and revised art to the *Return of the Jedi* volume. Unfortunately, time precluded him from being able to do this.

Which leads us up to the summer of 1995. Lucasfilm had related their plans to release expanded and updated versions of the three *Star Wars* movies to theaters in 1997 in conjunction with the twentieth anniversary of the release of the original *Star Wars*. Dark Horse immediately began to develop plans for a completely new comics adaptation of the first movie, incorporating the added footage and new characters to be included in the film by Lucasfilm. As editor of our *Star Wars* line of comics, I could think of no one other than Williamson to illustrate this new adaptation.

With a fair amount of lead time on the project, I called Williamson and began a long process of talking him into doing it. After dozens of phone calls back and forth, he finally called me in early January 1996 to decline the offer, claiming that he'd already felt the same sort of anxiety start to build up in anticipation of doing this project as it had prior to working on the two-issue *Flash Gordon* project he'd drawn for Marvel in 1995. For this reason, rather

than because of time conflicts or his existing Marvel relationship, he decided to forego working on Dark Horse's special edition of *A New Hope*. He just didn't feel like he'd be able to do the job as well as he would like to — and as well as the job deserved to be done.

In his heart he earnestly wanted to draw *Star Wars* again, yet he knew deep down that he wouldn't be able to do it. We tossed around the names of artists who we thought might be up to the task. "Who worked on the *Aliens/Predator: The Deadliest of the Species* series a year or so ago?" "Eduardo Barreto..." I replied, "...and, yeah, I think he'd do a great job!" So I called Barreto, who said he was finishing up work for a couple of other publishers and would love nothing more than to be able to devote all of his time to drawing the new adaptation of *Star Wars* — a movie he absolutely loved!

At this point in the game, Dark Horse was still planning on a May 1997 release for the comics series, to coincide with Lucasfilm's professed goal of releasing the Special Edition of *A New Hope* around the time of the actual twentieth anniversary of the original theatrical release in May 1977. Barreto had started work on the series, and was nearly finished with an amazingly detailed and evocative set of pencils for the first of four issues when we were alerted by Lucasfilm that they were making plans to move the release date of the movie up — to February 1997. I knew that movie studios often delay releasing a movie, but it's not often a studio feels so good about a movie that they move it up three months! Great for fans of the movie; not so great for our production schedule on the comic book. In order to speed the process up, I realized that my only course of action was going to have to be to hire an inker to work over Barreto's pencils, which would allow the creative work to progress at a

pace almost twice as fast compared to Barreto's pace if he were required to do both pencils and inks.

Enter Al Williamson, stage right. This time it worked. This time schedules dovetailed perfectly. This time, Al was absolutely committed to the opportunity to contribute inks over Barreto's pencils — and finally complete his personal cycle of work on the *Star Wars* trilogy. Then, when



Lucasfilm moved the release date of the Special Edition up yet again, to January 1997, it became necessary to ask Williamson's longtime friend and collaborator Carlos Garzon on board to help out with the inking chores for issues #3 and 4 of the series. It was becoming more and more like old-home week, as Garzon had worked with Williamson on the Marvel adaptations of *The Empire Strikes Back* and *Return of the Jedi*. ☺

Dark Horse Comics is releasing the completely new comics adaptation of *Star Wars: A New Hope* — The Special Edition in two formats: a regular, four-issue monthly comics series, with four interlocking covers painted by Dave Dorman, on sale beginning January 29; and a trade paperback collection of the entire series, with a breathtaking new cover by the Brothers Hildebrandt, on sale at the same time. The comics are adapted from George Lucas' screenplay by Bruce Jones, pencilled by Eduardo Barreto, inked by Al Williamson and Carlos Garzon, lettered by Steve Dutro, and colored by James Sinclair and Cary Porter.

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**RETURN OF THE
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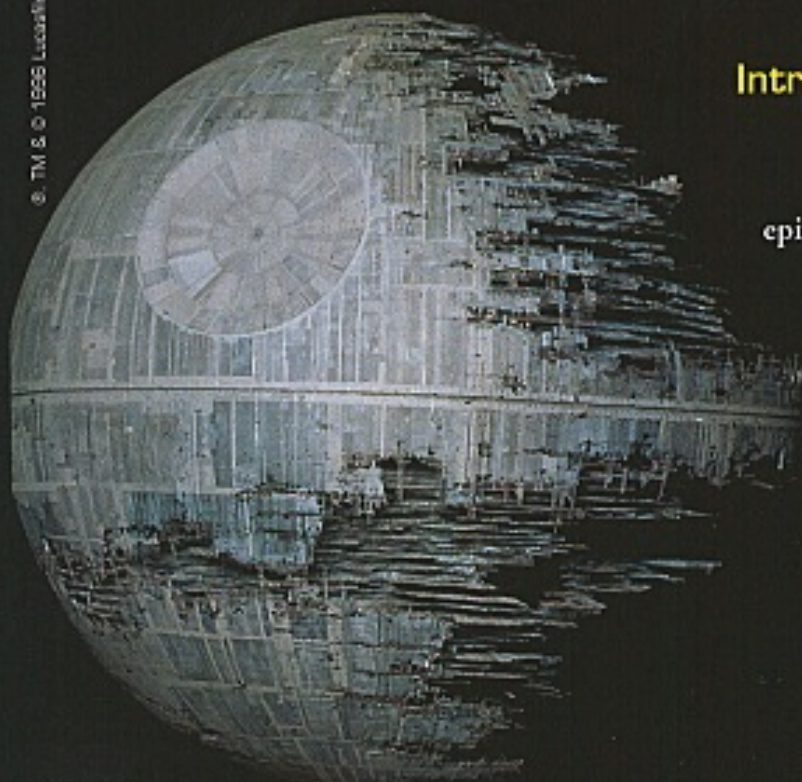
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Scouting the galaxy

BY STEVE SANSWEET



Let's See: Three Goes Into Two...

Oh, ye of little faith. I told you that there would be a lot more action figures and other neat *Star Wars* toys and other collectibles out before the holidays. I hope that it was a *Star Wars* Christmas, Hanukkah, Kwanzaa or whatever it was you celebrated...as you waited in great anticipation for all the cool stuff coming out in conjunction with the *Star Wars* Trilogy Special Edition.

Without giving away any surprises, it's safe to say that you should be alert and on the lookout for all sorts of one-time only merchandise and packaging in conjunction with the Special Edition. And I stress the packaging, because it's often rarer and thus more costly as a collectible than the consumables or premiums inside. Just look at the General Mills cereal boxes from the late 1970s. They contained things like cards, stickers or punch-out vehicles that, today, start at \$1 or so apiece. But many people kept those, because they were meant to be collected in a series and to be a lasting souvenir of a great film.

What most folks didn't keep were the cereal boxes in which the premiums were packed. And while you can still get some of the stickers for a couple of dollars each, the rarer boxes with ads touting *Star Wars* offers (like Boo Berry) can cost around \$150! So when you crunch into your Lay's Potato Chips and cut out the square for the send-away offer, make sure you buy an extra bag that you cut apart carefully, empty and save.

When it comes to food items, I'm often asked whether or not keeping the contents



makes sense. From a collector's viewpoint, perhaps. From a sanitary and hygienic viewpoint, definitely not. I'll admit to having a British shelf carton of *The Empire Strikes Back* lemon chew bars tightly tucked in Saran Wrap, but that's mainly because when I got it, the labels were

already stuck to the candy. My Japanese rice-snacks cup seems sealed against everything except a 10-point earthquake, and the 18-year-old breadsticks...well the less said the better. And then there are the quadruple-shellacked Pepperidge Farm cookies, but that's only because the cookies themselves were in the shape of *Star Wars* characters.

But ever since a friend sent me a decade-old box of Boo Berry that I opened, only to find a disgusting purple blob, I have sworn off keeping new food items in the collection. If I want to keep a Pepsi bottle, I'll empty and wash it out and replace the screw-off cap. If I want to keep a can of Mountain Dew, I'll open it on the bottom with an old-fashioned can opener, thus preserving the pull-tab ring and making it look mint.

Before we get to your questions, I've got to tell you that a lot of you are still wasting your postage. Again, I really don't have a whole bunch of collectibles just "lying around" that I want to give away. What duplicates I have—both old and new—are carefully inventoried and placed in storage for future trading. And this column's intent isn't to appraise collections—although we sometimes give values in the context of a broader answer. Try *Tomart's Price Guide to Worldwide Star Wars Collectibles* by some guys named Sansweet and Tumbusch, soon available in a revised edition.



Now on to your questions:

My son is 9 years old and very much into collecting the Star Wars figures. Since we are new to this, I wonder where to look for information on what will be worth keeping (and not playing with). I have 2 Princess Leias but 3 sons. I also have two Princess Leias (Boushh disguise) from the Shadows of the Empire collection. Is there a book or magazine that I can purchase just for Star Wars collectibles to tell the value of the items and what will be worth hanging onto?

Karen Lucarelli
Moscow, PA

I've got two answers, one general and one specific. I understand where you're coming from, and my reply is directed at all mothers in a similar position. But it really disheartens me to hear a mom ask whether she should let her kids play with certain toys, or just pack them away unused. I realize that it's too expensive for many families to buy two of everything, especially with three kids to satisfy. But, frankly, it's the toys that you and others aren't putting away now that are likely to be among the most valuable because no one saved them in mint condition. So yours will have appreciated very little and you will have deprived your son(s) of the play value when it would have meant the most.

Action figures are among the newest of collectibles with not a long track record. But there is certainly nothing to indicate that, over the long-run, action figures and toys won't have the same kind of roller-coaster rides as comic books, trad-

ing cards and other similar collectibles. There is absolutely no guarantee that Star Wars or any other action figure or toy will be worth more—inflation included—at any particular future date.

So am I saying that action figures are a bad buy? Not at all. I buy them. I try to buy at least two of each, and the ones I really like I take out of the package and see what they can do. The same for vehicles and playsets like some of the Galoob converting heads, and such role-playing toys as Kenner's nifty electronic lightsabers. Leave those in the box? Not on your life!

Sermon ended.

Now to the second part of the question. All modesty aside, the revised and updated version of Tomart's Price Guide to Worldwide Star Wars Collectibles by Sansweet and Tumbusch is the most complete, detailed and accurate book of its kind. It will be available at your bookstore soon or directly through Tomart at 513 294-2250. I have no compunctions about recommending our book because it is far more than a price guide: it lets you know about nearly every licensed item ever made anywhere in the world. Beware of price guides in monthly magazines. One month Leia is \$55, the next \$40, the next \$20 as the supply meets demand. What does that tell you about what you need to know 10 or 20 years from now?

There are several magazines that do a fair to good job in tracking action figures. They include Tomart's Action Figure Digest, Lee's Action Figure News & Toy Review, Combo, Wizard,

Overstreet's Fan, Wizard Toyfare and Collecting Figures. The ads in a current issue of Toy Shop are also a good place to look. My advice is to get to a large newsstand and thumb through these publications and see which ones give you what you're looking for.

And open one of the Leias, please.

If you think there are problems in Moscow, wait until you hear about the problems in Cirencester. Yes, Princess problems again—but not what you think.

I'm sure that I am speaking for a lot of people when I say that I feel totally let down. What am I talking about? The "Princess Leia Conspiracy," of course. I have recently learned that the figure is soon to be re-released in exactly the same format as it was before. What about all those people who wasted a lot of time and money—£50 (about \$83 U.S.) in my case—to obtain this supposedly discontinued figure.

The least Kenner/Hasbro could have done was to make an official announcement about the figure right from the start. I wrote to Hasbro U.K. and they told me the figure had been totally discontinued, leading me to pay considerably more than retail. Surely Kenner knew how much the figure was being sold for over the eight or so months it was unavailable, yet very little attempt was made to put people right.

I haven't seen the re-released figure yet, but I hope that the packaging, weapons or both have been changed so that the rarer original may retain its value.



On a more cheerful note, I recently accessed the new Hasbro web site (<http://www2.hasbrotoys.com/hasbro/starwars.html>). I came out in goosebumps at the sight of the new Greedo, Jawa and Hammerhead figures—they're truly outstanding. When will they be available?

Andrew Carrick
Cirencester, Glos., England

So we have one buyer who wants more Leia figures and one who wants less, or different ones. The prices that scalpers were getting for Leias was ridiculous, and I'm very glad that bubble has burst; when this column was written, P.L. hadn't yet broken the \$20 barrier on her way down. Speculating and overpaying for new items is crazy.

Hasbro/Kenner knows this. But as I've written before, the company grossly underestimated the size of the market and it took about a year to catch up with demand. Leias were "short-packed" (only one per case of 16) because market research indicated she wouldn't be as popular as, say, Darth Vader. So much for research.

As to the question of if/why someone at the company misled you, I'd have to see the correspondence from both sides. My suspicion: someone who didn't know for sure, but who was trying to be helpful, made an assumption that was wrong. Besides the misinformation that streams through the Star Wars news groups on the Internet, I've found—from personal experience—that the next biggest source of erroneous information has been the Kenner customer hotline. These folks often are the last told, yet want to be helpful, so they give out bad info. The web site is one re-

sponse to this—you can be sure that is the most accurate information possible about the ever-expanding Kenner line is here.

The new figures are usually in U.S. stores one to two months after they appear on the web page and then usually an additional month or two until they hit British shores.

I have acquired a script for one of the new Star Wars prequels. It is titled *Fall of the Republic*. On the cover it states it was written by George Lucas, the story treatment was done by John L. Flynn and that it was adapted from part one of *The Adventures of Obi-Wan Kenobi, Journal of the Whills*. I was wondering if what I have is rare and yet to be released, or just a fake from someone's own PC.

Tom Conway
Kouts, Indiana

Neither. It's fan fiction written in 1983 by Mr. Flynn, who's a sci-fi fan, free-lance writer and collector. The version I have makes no pretense of being written by George Lucas, only that it's based on the fictional *Journal of the Whills*. Although I haven't seen it at shows for a while, I'm sure some dealers will crank up the photocopy machines as we get closer to the prequels and turn out bundles of them for about \$5 each. You should know that they are unlicensed and unauthorized.

Is an actual lightsaber or stormtrooper blaster weapon available to buy? If so, how much would it be?

Jonathan Miller
Sequin, Texas

It's all according to what you mean by "actual." If you mean one used in the films, Lucasfilm hasn't started selling off its precious Archives, and I doubt I'll be around to see the day. But if you mean prop-quality replicas (which don't "work," just like the props, which had all their effects added in later), then you should get a brochure from a new licensee, Icons Authentic Replicas, which makes the Luke Skywalker lightsaber advertised in this magazine's Jawa Trader (about \$350), and has plans to make a replica blaster and other Star Wars props. Icons prop replicas also are available through many science-fiction, movie memorabilia and comics dealers.

Please send your questions and comments about collectibles to SCOUTING THE GALAXY, Dept. SWI, P.O. Box 291609, Los Angeles, CA 90029.

Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, length and to get rid of all the complaints about the Princess Leia action figure. C'mon folks, there's got to be more interesting stuff to talk about! 🙄

New figures from Kenner

Previous: (top) Speeder Bike with Luke in Ender Gear (bottom) Bossk.

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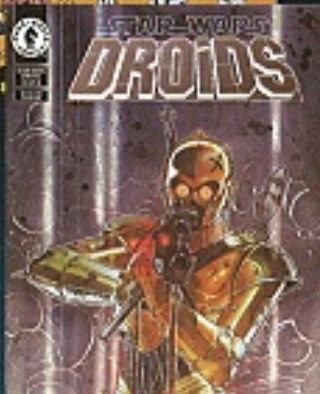
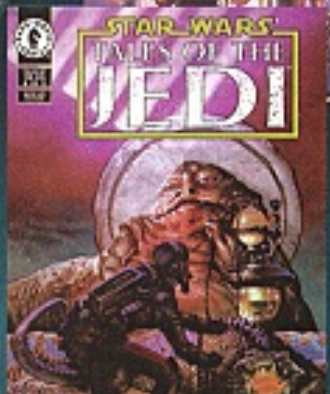
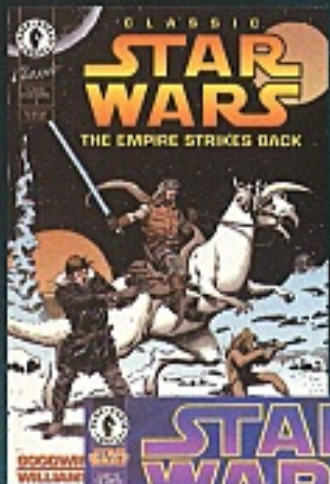
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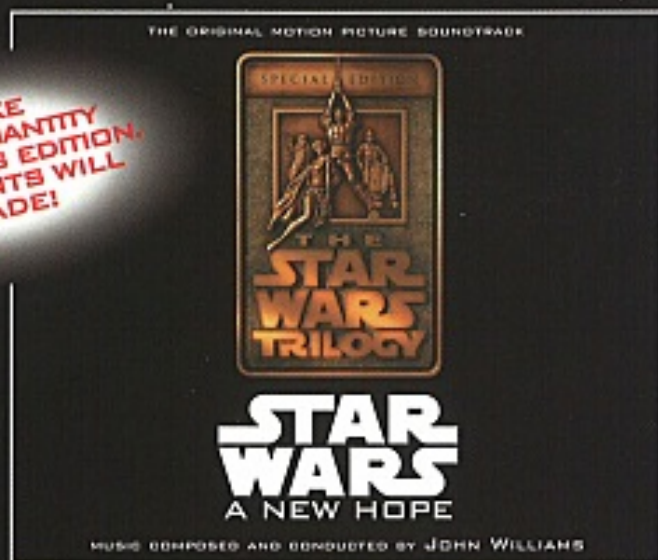
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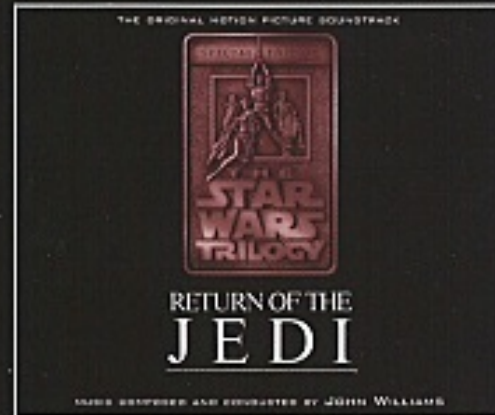
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